

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • www.billboard.com • MAY 3, 2003

## Country Acts Feed Fans' Hunger For Patriotic Tunes



BY PHYLLIS STARK  
AND DEBORAH EVANS PRICE

NASHVILLE—Patriotism and country music are so intertwined that it is almost a given now that the right anthem—one that is able to make a connection with country listeners—will quickly zoom to No. 1 on the Hot Country Singles & Tracks chart. It happened with Alan Jackson's Sept. 11, 2001, reaction song, "Where Were You (When the World Stopped Turning)" and re-appeared last summer with Toby Keith's Taliban-bashing "Courtesy

of the Red, White & Blue (The Angry American)." Then came the current smash, Darryl Worley's pro-war "Have You Forgotten?"

The latter song has topped *Billboard's* country chart for five weeks and boosted sales of Worley's new album of the same name to 214,000 units in its first week. *Have You Forgotten?* debuts at No. 1 on the *Billboard* Top Country Albums chart and No. 4 on *The Billboard* 200 this issue. By contrast, Worley's previous best week

(Continued on page 74)

## Apple Digital Music Effort Faces Hurdles

BY BRIAN GARRITY

NEW YORK—Apple Computer is diving into the digital distribution market facing many of the same hurdles as other companies attempting to sell music files on the Internet. But its service will stand apart in one key area: the company's ability to generate buzz among consumers.

While details are to be announced April 28, the industry is hoping that the design and ease-of-use hallmarks that have helped make hits of Apple's iTunes music management software and iPod music player will also drive the success of its distribution offering.

(Continued on page 75)

## Bush Backing Aids RIAA Case

BY BILL HOLLAND

WASHINGTON, D.C.—The Bush administration is taking very seriously a 9-month-old lawsuit that could give the record industry the power to obtain the names and addresses of alleged copyright infringers from Internet service providers (ISPs), according to key observers.

The administration signaled its intent when the Department of Justice (DOJ) filed an April 19 brief in support of the lawsuit the Recording Industry Assn. of America (RIAA) filed against Verizon, a multi-state local

(Continued on page 60)

## Hollywood Speeds Films To Home DVD Market



REESE WITHERSPOON AND JOSH LUCAS IN 'SWEET HOME ALABAMA'

BY JILL KIPPINS

LOS ANGELES—"Let's wait for it to come out on video" may become an even more familiar refrain in the coming years, as new DVD titles arrive on retail shelves faster than

they ever have before. Retailers and home video executives are praising the trend that they say leads to greater consumer support and lower marketing costs.

Traditionally, there has been a six- to eight-month window between a film's theatrical release and its home video appearance. But that time frame is being cut by as much as half for some titles as studios seek new efficiencies.

"I'm all for the quick window," says Zane Beck, director of video for the Torrance, Calif.-based Wherehouse Entertainment chain. "It couldn't be better. The American public doesn't have a long attention span. People don't remember movies even if [they] made \$60 [million] or \$70 million at the box office."

(Continued on page 75)



VIN DIESEL IN 'XXX'

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"This is a win beneath her wings! Clarkson glides through octaves with the masterful control of someone who's been doing this for decades. And her range is awesome: in a dozen tracks, she owns Pop, R&B, Country and Gospel."

Entertainment Weekly 4/25/2003

"At last! Kelly Clarkson's album Thankful does just what it needs to do, riding the melodic edge between her diva range and songs hip enough to appeal to youth. She tackles every genre of music with plenty to thrill."

Billboard 4/26/2003



Featuring the massive hit "Miss Independent"  
and the #1 smash "A Moment Like This."

## "KELLY CLARKSON'S DEBUT ALBUM PROVES AMERICA WAS RIGHT TO IDOL-IZE HER!"

Entertainment Weekly 4/25/2003



Executive Producers: Clive Davis / A&R: Steve Ferrera / Additional A&R: Keith Nafaly / Management: Simon Fuller, 19 Management / A 19 Entertainment Production  
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# Real's Listen Purchase Could Affect MusicNet

BY BRIAN GARRETT

AND MATTHEW BENZ

**NEW YORK**—RealNetworks' purchase of listen.com for \$36 million in cash and stock could ultimately bring to an end RealNetworks' involvement in the MusicNet subscription service, its joint venture with Warner Music Group, EMI Recorded Music, and BNC Entertainment. Listen operates the Rhapsody online subscription service, which is distributed through more than 15 companies, many of them broadband Internet providers.

The acquisition follows Seattle-based Real's strategic investment in Listen in February. As part of that deal, Listen—which was previously aligned with Microsoft—agreed to use Real as its preferred technology platform.

As part of the acquisition, Listen's executive team will join Real. Listen CEO Sean Ryan will continue to lead the team as VP of music services for the RealOne division, reporting to Merrill Brown, senior VP of RealOne Services. Listen founder Rob Reid will join Real as VP of strategic development. Listen will remain based in San Francisco and continue to operate music services for its customers and distribution partners.

Real CEO Rob Glaser characterizes the acquisition as a "doubling down" of its bet on digital music. The company is billing MusicNet—a business in which it is a lead-

ing investor—as a back-end business-to-business services strategy and Listen as a "best-of-breed" front-end consumer offering. Listen spent an estimated \$100 million developing its service.

Real says it will continue to offer its brand-end version of the MusicNet service, RealOne Music, in addition to Listen's Rhapsody. The company declines to discuss plans for RealOne Music moving forward; however, a source says it is "highly unlikely" that Real will continue to offer its MusicNet service after the Listen acquisition is completed.

Real has deployed its MusicNet offering since the service was introduced to poor reviews in December 2001. Additionally, Glaser has stepped down as MusicNet chairman, according to a recent Real filing with the Securities and Exchange Commission. Sources say the company has also withdrawn its representation from the MusicNet board.

Real is the preferred—and, for now, only—technology platform for MusicNet. But MusicNet is expected to announce additional technology partners in the near future, according to sources. Real declined to comment. MusicNet's only other distribution partner is AOL Music, which launched its version earlier this year.

Real—which had cash, cash equivalents, and short-term investments of \$309.1 million as of Dec. 31, 2002—will pay \$17.3 million to cover the stock and vested stock options of Listen, plus 4.1 million shares of Real stock. At its April 23 share sale, Real shares were priced at \$5. Once the acquisition closes, Real expects Listen to show an operating loss of \$11 million, \$2 million per quarter for the rest of 2003.

Alan Davis, an analyst who follows Real for McDermott Wright Ragen in Seattle, says until more precise Listen subscriber numbers are known, it is unclear whether the deal makes financial sense for Real. Real CFO Brian Turner said Listen's subscribers number in the "tens of thousands." He and Listen declined to be more specific.

Strategically, Davis says Real officials' public comments on the deal seem to indicate that regarding the development of its digital-music subscription service, "they like where Listen is at this point in time" more than they do MusicNet.

# Sire To Become Stand-Alone Label Again

BY CHRIS MORRIS

After lying dormant for 18 months, Sire Records is being activated as a stand-alone entity and A&R outlet by Warner Bros. Records.

Seymour Stein—who brought the label to Warner Bros. for distribution in 1976 and sold it to the company in 1980—continues as president, based in New York. Sire was first revived as an imprint in 2002, when the Hives' album *Vlad*, a vicious case to Warner Bros. through a joint venture with Burning Heart/Epitaph. The Swedish band requested that the record appear on Sire.

Stein says, "That put me in direct contact with [Warner Bros. chairman/CEO] Tom Whalley, and he said, 'Hey, you know, other bands are coming to me now and saying what a great label Sire is. Why don't we reactivate it?' It was his idea."

Stein is being joined by A&R executive Greg Glover, a former London Records A&R staffer and founder of the Arena Rock

Record Co., a New York-based independent. (Glover will continue to operate Arena Records.) All promotion, marketing, and back-office functions of Sire will be handled by Warner Bros. Records.

In 1999, Sire merged with London Records, the imprint formerly headed by Warner Music Group chairman/CEO Roger Ames. In December 2001, London/Sire's existing staff was laid off, though Stein remained on board at Warner Bros., working on independent projects.

During 27 years in the Warner fold, Sire introduced such acts as Madonna, the Ramones, Talking Heads, Depeche Mode, the Cure, Erasure, the Smiths, Barkenated Ladies, Everything But the Girl, and Seal. The label will remain an A&R-driven enterprise, according to Stein.

"The indies are going to become much more important now," he says, "and any help I can [lend] as a bridge for some of these indies and some of their records [to Warner]—that is my mission."

Sire has signed three debut bands: the Von Bondies, formerly with indie Sympathy for the Record Industry; San Francisco's Distillers, previously with Hellcat/Epitaph; Canadian act Hot Hot Hot, originally on Sub Pop; and former Capitol signee Less Than Jake. Morcheeba and Guster also remain on the roster.



STEIN

# Clarkson Album, 'American Idol' Single At No. 1

BY CARLA HAY

**NEW YORK**—If recent sales are any indication, Fox TV show *American Idol* has become a consistently viable source of hit records: 2 *American Idol*-related recordings, released April 15 on RCA Records, have simultaneously made chart-topping debuts.

Kelly Clarkson, *American Idol*'s first-season winner, has rocketed to No. 1 on The Billboard 200 this issue with her debut album, *Thankful*. According to Nielsen SoundScan, the album's first-week sales of the U.S. total 297,000 units, over the *Counter*, page 63). Meanwhile, the *American Idol* single "God Bless the U.S.A.," recorded by the show's second-season finalists, bows this issue at No. 1 on the Hot 100 Singles Sales chart without the benefit of

significant radio airplay. The single's first-week sales total 101,000 units, making it the fastest-selling U.S. single of the year to date (see *Singles Minded*, page 63). RCA Music Group chairman Clive Davis tells *Billboard*, "*American Idol* has reminded people of their interest in pop music outside of traditional radio formatting. I think the show can revitalize pop music and help break new solo pop stars. When we made Kelly Clarkson's album, we didn't forget her origins on the show, but we treated her as we would any new artist with a spectacular voice."

Clarkson's first single, "A Moment Like This," released shortly after her 2002 victory on the show, was the fastest-selling single of last year (*Billboard*, Oct. 5, 2002). Her current single, "Miss Independent," has not been released commercially.

The chart-topping sales for *Thankful* are the result of "a high level of curiosity for Kelly Clarkson's album after all this time," notes Mike Fuller, buyer for Armario, Texas-based retail chain Hastings Books, Music & Videos. The album's sales were also helped because "Miss Independent" isn't a retail single.

The recent *American Idol* sales milestones indicate that the U.S. has now become part of the international trend of TV talent contests whose recordings become commercial hits and often debut at No. 1 in the charts. (*Billboard*, April 21) Fuller says *American Idol*'s next winner to be announced May 21) will likely have an out-of-the-box hit, "but it remains to be seen if these contestants will have long-term careers."

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## THE TOP STORIES

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A lawsuit stemming from the February fire that killed 99 people names everyone from headliner Great White and Anheuser-Busch to Clear Channel, the town, and the state.

### 9 Cars' Orskay Takes A&R Driver's Seat

The lead singer/songwriter of long-lived group the Cars talks to The Beat about his new desk job as senior VP of A&R at Elektra.

### 52 Lancken Takes A Shine To Fairlight ESP

Former CEO John Lancken buys back the intellectual property of the troubled pro audio manufacturer.

### 61 The Reality Of 'Fame'

First, there was *Fame* the movie, then a dramatic TV series, then a stage musical. Now comes the reality series.



ROSANNE CASH



BURT BACHARACH &amp; HAL DAVID



BLUE MAN GROUP



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## Artists & Music

1. The Real
2. Higher Ground/In the Spirit
3. Yazz Notes
4. Rhythm, Rap, and The Blues
5. Words & Deeds
6. Latin Beats
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# BMG Exec Heads New Global Structure

BY CAROLYN HORWITZ

NEW YORK—Following its recent realignment to a global management structure (*Billboard*, Feb. 1), BMG Entertainment has created a centralized marketing division to support its labels worldwide. The move will eliminate a layer of management, with global marketing heads now reporting directly to BMG executive VP Tim Prescott, who adds the title of chief marketing officer. International marketing heads previously reported to regional chiefs.



SCHMIDT-HOLTZ

Prescott will oversee the New York-based global marketing group, which consists of four major departments: global frontline marketing, strategic marketing (U.S.), international commercial group, and new-business development/visual media. Prescott continues to report to BMG chairman/CEO Rolf Schmidt-Holtz.

In a statement, Schmidt-Holtz said, "The creation of a cohesive marketing organization for the world will help us develop more global superstars and better leverage our assets."

Prescott points to a simplified reporting structure in this new approach. In a statement, he said, "BMG will now have a truly global marketing structure to support and amplify the creative power of our labels, repertoire centers, and artists."

A second VP of global marketing will be based in New York and develop worldwide campaigns for major releases and developing acts. Supporting the team in New York will be staffers in Europe, Asia-Pacific, and Miami (for Latin America). John Fleckenstein, senior director of marketing for the Asia-Pacific, has been moved to VP of global marketing, handling Artists, BMG U.K., and international. He will relocate from Sydney to New York and report to Prescott. A second VP of global marketing will be named soon, to work with RCA Music Group, Jive/Zomba, and BMG Germany/Switzerland/Austria. Additionally, Mervyn Lyn, former marketing director in Europe, has been named VP of marketing and promotions Europe,

based in London and reporting to Fleckenstein.

Strategic marketing—which handles catalog exploitation, third-party licensing, and other functions—will continue to be led by executive VP Joe DiMuro, who now reports to Prescott. He previously reported to COO Michael Smellie. DiMuro continues to oversee BMG Special Products/BMG Heritage executive VP Gary Newman, VP of strategic marketing Kenetta Bailey, VP of direct-response TV Dennis Garces, senior director of legal and business affairs Rachael Bickerton, and VP of finance and administration Larry Parra.

The international commercial group, which will work closely with strategic marketing, will consolidate global catalog departments under New York-based senior VP Stuart Rubin. Among those reporting to him are Lyn Koppe—who is upped from director of strategic marketing for Asia-Pacific to VP of commercial in New York—and Mervyn Minsky, London-based VP of catalog marketing.

New-business development/visual media will be headed by newly named senior VP Paul Katz, who formerly held key posts at Jive, Zomba Music Publishing, and Zomba Films. He will work with the labels on marketing via DVD, TV film, and other media.

In other BMG-related news, BMG Entertainment parent Bertelsmann has raised \$500 million in a bond sale to U.S. institutional investors. The Gutersloh, Germany-based company will use proceeds from the private placement—which was increased from an original size of \$300 million—to pay down bank loans. Bertelsmann's debt swelled to 2.7 billion euros (\$3 billion) at the end of 2002—from \$859 million euros (\$845 million) the year before—after it acquired the part of Zomba Music Group it didn't already own for \$2.74 billion (*Billboard*, Dec. 7, 2002).

Additional reporting by Matthew Benz in New York.



PRESCOTT

# Genre-Breaking Artist Simone Dies At 70

Civil-Rights Icon Is Known For Such Signatures As 'I Put A Spell On You'

## BY KEITH MORRIS

Journalist-author David Nathan, who knew Nina Simone from the time he established her first fan club in England in the mid-'60s, recalls the singer as "daring, gutsy, unrelenting, uncompromising."

Nathan adds, "I would not submit to being seen within a musical parameter. She was an artist who was without categories."

Simone, 70, died April 21 at her home in the south of France. No cause of death was announced, but she had recently battled cancer.

Born Eunice Waymon in Tryon, N.C., she played piano from the age of 4 and studied classical music at the Juilliard School of Music. Working initially as an accompanist, Simone was signed to indie Bethlehem Records and scored her only top 40 pop hit in 1959 for the label with her version of George Gershwin's "I Loves You, Porgy."

Simone recorded prolifically during the '60s and '70s for Colpix, Philips, and RCA Victor. An eclectic performer, she effortlessly shattered the boundaries



SIMONE

between pop, R&B, blues, folk, and jazz. She charted with numerous renditions of the blues standards "Nobody Knows You When You're Down and Out" and "Trouble in Mind." Her simmering arrangement of Screamin' Jay Hawkins' "I Put a Spell on You" became one of her signatures. Her '60s compositions "Mississippi Goddam," "Four Women," and "To Be Young, Gifted and Black" became identified with the civil-rights struggle; the last song became the title cut on a 1972 album by Aretha Franklin.

At home interpreting material by writers as diverse as Kurt Weill,

Jacques Brel, Leonard Cohen, George Harrison, and Bee Gees, Simone was a popular attraction in nightclubs and concert halls and at festivals through the '60s and '70s. But along the way, she acquired a reputation as an intransigent artist who castigated impolite audiences and warred with promoters.

In 1974, fed up with the music business and what she viewed as a prevailing climate of racism in the U.S., Simone left for good. First, she took up residence in Barbados, she would later live nomadically in Liberia, Switzerland, the Netherlands, and France. For the rest of her career, she recorded sporadically for a number of independent and foreign labels. In 1991, she published a caustic autobiography, *I Put a Spell on You*.

In 1993, Simone returned to the majors one last time with the Elektra/A&M album *A Single Woman*. She returned to the new millennium, but ill health forced her to cancel concert dates earlier this year.

She is survived by a daughter, Lisa, who sings professionally as Simone.

# A LOOK AHEAD

## Madonna's 'Life' Is Set For No. 1

BY KEITH CAULFIELD  
AND GEOFF MAYFIELD

LOS ANGELES—Madonna is poised to debut atop The Billboard 200 next issue with *American Life*. The Maverick/Warner Bros. set should move in the neighborhood of 225,000-250,000 units, according to projections based upon first-day sales. The album could sell more, as she has a few TV appearances lined up for the week, including a guest spot on NBC's *Will & Grace*.

Madonna's previous studio set, *Music*, started with 420,000 in the Oct. 7 issue of 2000. *American Life*'s slower start could be attributed to the less-than-warm reception at radio to the album's first single—the title track. This issue, it is No. 67 of the Hot 100 Airplay chart with about

21 million in audience. By comparison, when *Music* arrived in stores, that album's title cut was already No. 5 on the airplay chart, with 77 million in audience.

Still, Madonna is on course to beat the Nielsen SoundScan opening weeks of such albums as *Erolia* (1992) and *Bedtime Stories* (1994).

In contrast to the busy Easter-week release schedule that places few new albums in the top 10, Madonna led a light April 22 state. The next-highest bow should be Moby Deep's *Free Agents: Manda Mix Tape*, which is expected to shift around 50,000. The outfit's CD is being distributed by indie Landspeed, while its last major-label release was *Infinity*, a Loud-Columbia set that opened with 140,000 in 2001.

# Market Watch

A Weekly National Music Sales Report

## YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	198,795,000	182,073,000	(-8.4%)
Albums	194,066,000	179,400,000	(-7.6%)
Singles	4,729,000	2,673,000	(-43.5%)

## YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	182,772,000	172,889,000	(-5.4%)
Cassette	10,827,000	5,968,000	(-44.9%)
Other	467,000	563,000	(+20.6%)

## OVERALL UNIT SALES

	This Week	This Week 2002	
Last Week	11,088,000	Change	-24.9%
Change	-21.3%		

## ALBUM SALES

	This Week	This Week 2002	
Last Week	10,916,000	Change	-25.1%
Change	-20.7%		

## SINGLES SALES

	This Week	This Week 2002	
Last Week	282,000	Change	-15.1%
Change	-64.0%		

## YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	99,801,000	92,022,000	(-7.8%)
Independent	25,581,000	20,401,000	(-20.2%)
Mass Merchant	61,915,000	60,176,000	(-2.8%)
Nontraditional	6,768,000	6,802,000	(+0.5%)

## YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	44,912,000	40,591,000	(-9.6%)
Suburb	79,924,000	75,877,000	(-5.1%)
Rural	69,230,000	62,932,000	(-9.1%)

SOURCE: NIELSEN

FOR WEEK ENDING 4/20/03

Compiled from a national survey of retail stores and stock sales reports collected, compiled, and provided by Nielsen.

# In The News

- EMI Recorded Music is set to launch the biggest European music download initiative by a record company in Europe. It will sell online more than 140,000 tracks from 3,000-plus EMI acts, allowing consumers to legally burn music onto CD-R, copy tracks to portable players, and purchase singles online as soon as the songs are serviced to radio and in advance of their commercial release on CD. The service will launch on more than 200 retail Web sites in six different European countries.

- Macrovision, a vendor of content protection and security technologies, has confirmed a licensing deal with Microsoft. The move enables Macrovision's CDS-300 software to produce "dual-session" discs, which can play on both CD players and PCs. The software, introduced in January at MIDEM, already incorporates Microsoft digital-rights-management protocol that will allow labels to designate which songs on a CD can be exported to portable devices or burned to discs.

- Three websites were arrested April 23 in Sydney for using Australian-based Web site MP3 WMA Land, which authorities claim digitally delivered without authorization music worth \$70 million Australian (\$43.4 million). The raid was the first major investigation of illegal file sharing by the Music Industry Financial Investigation unit, created under the Digital Agenda Amendments to the Copyright Act in 2000.

# AOL TW, Viacom Post Strong Q1, But Struggle

BY MATTHEW BENZ

NEW YORK—AOL Time Warner (AOL TW) reported a profit and an increase in revenue for first-quarter 2003, despite declines at Warner Music Group (WMC), and confirmed that it is considering a sale of WMC's disc-manufacturing unit (Billboard, March 29). Meanwhile, Viacom posted a strong quarter, though its radio division struggled.

"We are in the early stages of exploring the possible sale of our music-manufacturing business," says Jeff Bewkes, chairman of AOL TW's entertainment and networks group, which includes WMC. "This is a business that we clearly do not expect exiting for the right price." Morgan Stanley is believed to be shopping the unit, which makes CDs and DVDs. It could fetch \$1 billion.

For the quarter, WMC had an operating loss of \$14 million, compared with operating income of \$20 million in the same period last year. This was because of a 4.4% decline in earnings before interest, taxes, depreciation, and amortization to \$87 million and higher amortization costs. Sales fell 3.5% to \$914 million, as DVD-manufacturing revenue and favorable currency exchange rates were not enough to offset declines in music shipments.

Overall, AOL TW revenue rose 6.3% to \$10 billion. AOL TW posted net income of \$396 million, or 9 cents per share, compared with a net loss one year ago of \$54.2 billion, or \$12.25 per share, when it took a \$54.2 billion goodwill writedown. AOL TW CEO Dick Parsons adds that there was nothing to say at present about Securities

and Exchange Commission and Department of Justice investigations into the company's accounting.

Viacom reported \$6.1 billion in first-quarter revenue, up 7% from first-quarter 2002. Its profit was \$443.1 million, or 25 cents per share, vs. a net loss of \$1.1 billion, or 63 cents per share, one year ago when it took a \$1.5 billion impairment charge.

Viacom's Infinity Broadcasting radio division had the weakest showing, with revenue down 2% to \$433.8 million and operating income flat at \$190.6 million. Viacom president/COO Mel Karmazin says that consolidating stations under a single operator and selling ads for clusters of stations have not helped increase revenue. "We need to take a look at the way we're structured," the radio veteran says, without discussing specifics. "In this strong advertising market, radio needs to grow its top-line revenue at least in high double digits."

Viacom's cable networks generated revenue of \$1.2 billion, up 13%, as MTV Networks ad sales rose 18%. The division's operating income rose 21% to \$432.2 million.

Surprisingly, as expected, Viacom has agreed to buy AOL Time Warner's 50% stake in Comedy Central for \$1.2 billion in cash, giving it full ownership of the cable channel.

Rating agency Standard & Poor's (S&P) said AOL TW's disposal of Comedy Central was "a most positive" in the company's debt-reduction program. Yet the agency said AOL TW's BBB- rating will likely remain under review.



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# Federal Suit Filed In Rhode Island Club Fire Case

BY RAY WADDELL

The first federal lawsuit stemming from the West Warwick, R.I., fire at the Station nightclub that killed 99 people Feb. 20 during a Great White concert was filed April 22 in U.S. District Court for the district of Rhode Island.

Attorney Ronald Resmini filed the 100-page personal injury lawsuit on behalf of three clients; two survived the fire and the other is the family of a victim. Among those named in Resmini's suit are club owners the Derdarian brothers; the band; tour manager Dan Bielehe; band management company Manic Music; label Knight Records; Anheuser-Busch; pyrotechnics manufacturer Luna Tech; American Foam; the town of West Warwick; the state of Rhode Island; state fire marshal Irving J. Owens; parent WHY Providence, R.I.; WHY parent Clear Channel Communications; Triton Realty, the real-estate company that owns the land; and "John Does 1 through 100," which is used to add up all defendants to the suit at a later date.

Resmini says he filed at the federal level to determine jurisdiction in the case. "We want to see where it's going to end up, state or federal, particularly as it pertains to liability," Resmini says. "Somebody's got to do it, and I got tired of waiting on everybody else."

Ed McPherson, attorney for Great White, says that although he was not

aware of the federal lawsuit, "I don't think it makes much difference in regard to liability or damage. And federal and state courts are pretty equal in how quickly they get to trial. [A federal filing] seems to circumvent the chief judge in the state court [Judge Alice Gibney], who has

made it clear she would like all of these lawsuits to be coordinated."

McPherson tells *Billboard* he believes about a dozen civil suits have been filed at the state level. Defendants named in the lawsuits filed in state court include the Derdarian brothers, Great White, the town of

West Warwick, Anheuser-Busch, and Luna Tech.

No criminal charges have been brought against anyone, including the band and the club owners. "I believe the attorney general's office is being very careful," McPherson says. "I know the grand jury is still

impaneled and they're working very diligently in going over the evidence. Just because no charges have been filed doesn't mean they won't be."

As for Resmini and his federal lawsuit, "my best hopes are to see that there is some money out there to take care of these people."

BY DEBORAH EVANS PRICE

**NASHVILLE**—The songwriting community lost a legend with the passing of Felice Bryant. The 77-year-old songwriter died April 22 at her Gatlinburg, Tenn., home following a battle with cancer.

During four decades, Bryant and her husband, Boudleaux—who died in 1987—had their songs recorded by many top acts, among them the Beatles, Tony Bennett, Simon & Garfunkel, Grateful Dead, Dolly Parton, Elvis Presley, the Beach Boys, Country, Basie, Dean Martin, R.E.M., and Ray Charles. Their catalog includes such classics as "Wake Up Little Susie" and "Bye Bye Love," both recorded by the Everly Brothers; "Raining In My Heart," recorded by Buddy Holly; and "Rocky Top," which was adopted as the Tennessee state song in 1982.

"Rocky Top" defines Tennessee and brings people together," Tennessee Governor Phil Bredesen says. "Mrs.

Bryant's work will forever be a part of the Volunteer State."

A BMI writer, Bryant's accolades include membership in the Country Music Hall of Fame and the Nashville Songwriters Hall of Fame. The Bryants earned a total of 59 BMI Pop, Country, and R&B awards.

Born Matilda Evine Scaduto, Bryant grew up in Milwaukee. In 1945, she married a 16-year-old piano teacher and pianist who was visiting from Georgia.

They eloped two days later.

Publisher Fred Rose heard their song "Country Boy" and placed it with Little Jimmy Dickens, who made it a hit in 1948. After moving to Nashville, the Bryants formed Showcase Music in the mid-50s before signing a contract with Acuff-Rose Music Publishing that included reversionary rights, which were unheard-of at the time.

Known mostly as co-writers with her husband, Bryant scored a self-penned hit with "We Could." The couple only record-

ed one album as performers, 1979's *Touch of Bryant*.

BMI president/CEO Frances Preston says, "When Felice began her career, it was unusual for a woman to succeed as a songwriter. She pushed through the glass ceiling and left a space for future generations of talented women."

In 1966, the Bryant publishing rights reverted to their ownership, and they established House of Bryant Publications. The couple moved to Gatlinburg in 1978, where they owned and operated the Rocky Top Village Inn. Bryant, a survivors' rights advocate, was Nashville real-estate executive Dane Bryant and BMI executive VP Del Bryant.



FELICE (LEFT) AND BOUDLEAUX BRYANT

## Sony Invests In New Microprocessor

BY MATTHEW BENZ

**NEW YORK**—Sony Corp.'s music division swung to an operating loss in its latest fiscal year. Meanwhile, Sony said it is investing 200 billion yen (\$1.7 billion) during the next three fiscal years to manufacture a new microprocessor that will power its next generation of devices for music, movies, and other applications.

The investment by Sony Computer Entertainment (SCE) and Sony Corp. is another step in the parent company's creation of a "broadband network." Sony envisions a future in which its music, movie, and games are accessed by a range of devices—made by its own electronics and computer divisions.

"Digital consumer electronics and network products to enable various broadband applications in homes—as such as games, movies, music, and digital broadcasting—will play a leading role in the future, together with the evolution of the PC," says Ken Kutaragi, president/CEO of SCE and executive deputy president of Sony Corp. IBM and Toshiba are part-

ners in the project.

Meanwhile, Sony's music division reported an operating loss for the fiscal year ended March 31 of 8.7 billion yen (\$72 million), compared with income of 20.2 billion yen (\$167 million) the year before. Sony recorded restructuring charges of \$190 million for a 1,400-person reduction in work force, the closing of a U.S. manufacturing facility and the consolidation of distribution facilities outside the U.S.

Despite slow music sales, the division's revenue fell only 1% to 636.3 billion yen (\$5.3 billion); on a constant-currency basis, it actually increased 1%. U.S.-based Sony Music Entertainment, which generated 72% of the division's revenue, saw sales rise 6% as it manufactured more DVDs for the pictures and games divisions.

Sony projects a further decrease in the music division's sales in the current fiscal year but also a return to profitability, as the benefits of restructuring set in and talent-related expenses decline.

## German Parliament Passes EU Copyright Directive

BY WOLFGANG SPANR

**BERLIN**—Germany's federal parliament passed the European Union's directive regulating copyright law in the information society April 11, making it only the fourth country in Europe—after Denmark, Greece, and Italy—to do so.

Despite considerable efforts on the part of the hardware industry to defeat their passage, record companies and music publishers pushed through some key points. For example, a private copy remains not only admissible but is also subject to payment: German consumers pay levies for owning copies in the form of a blank audio cassette (0.06 euros [\$0.07] per hour), blank video cassette (0.09 euros [\$0.10] per hour), video recorder (9.21 euros [\$10.05]), CD burner (7.50 euros [\$8.18]), and scanner (8.18 euros [\$8.93]).

The new law, which takes effect in June, also stipulates

that protection technologies may not be circumvented. Any one offering technologies to crack copy-protected music CDs is subject to prosecution, as are media providing instructions on how to crack protected music CDs.

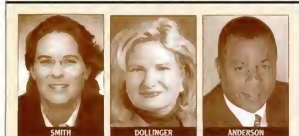
Cerd Gebhardt, chairman of German record industry association BPIW, welcomes the legislation. He says the record industry's efforts in "protecting what can be protected [and] paying for what cannot be protected" have largely been implemented in this law.

Both German Music Publishers' Assn. managing director Ingrid Schuster and Thomas Stein, president of BMG's German/Switzerland/Austria region, complain that the new law fails to stigmatize private copies made from illegal sources. Stein welcomes the new law: "It is the responsibility of the government to help the music industry in a way that enables the industry to help itself."



GERBHARDT

## Executive Turntable



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**RECORD COMPANIES:** Laura Bartlett is named senior VP of international for Jive Records in New York. She was president of Zomba Records Canada.

**Shawn Ams** is named VP of A&R for Shout! Factory in Los Angeles. He was executive director of the Quincy Jones Listen Up Foundation.

**Armin Chave** is promoted to chief ethics and compliance officer for BMG in New York. She also continues as VP of legal and business affairs.

**Martin Bassart** is named national sales director of Empire Musicworks in Hallandale, Fla. He was national sales manager of Pickwick Records.

**Cheryl Gehbauer** is named manager of video production and promotion for Lava Records in New

York. She was manager of video promotion for Artemis Records.

**PUBLISHING:** Armin Smith is promoted to senior VP of performing rights for BMI in New York. She was VP of performing rights.

**BROADCASTING:** Lisa Dollinger is promoted to senior VP of worldwide corporate communications for Clear Channel in San Antonio. She was senior VP of radio marketing and communications.

**Andy Anderson** is named senior director of partnership marketing for American Urban Radio Networks in New York. He was urban and Canadian advertising director for *Billboard*.

# ROCK & MUSIC



by Melinda Newman

## The Beat

**COMING HOME:** Ric Ocasek, Elektra Entertainment Group's (EEG) newly named senior VP of A&R, is nothing if not loyal. Elektra was the first label he ever set foot in as a young man looking for his big break in music. "I was 21. It was 1970. I came to New York from the Midwest, and I thought you could just walk into a record company and give them your tape," Ocasek says in an exclusive interview about his new post.

"So I tried to do that, and Elektra was the only label who let me in," he continues. "I remember the girl's name, Shelly Snow, who saw me."

I don't even know if they called it 'A&R' back then, but she closed her door, lit a joint, and I thought, 'Jesus, I'm in heaven here,' and then we listened to [my] songs and I loved it. I didn't get the deal, but it was nice to have the experience."

Flash forward to 1978, and Ocasek's group the Cars is one of Elektra's top acts. By the time the band released its last studio album, 1987's *Door to Door*, the Cars had sold more than 20 million albums in the U.S., according to the Recording Industry Assn. of America. (Ocasek also recorded two solo albums for Geffen in the mid-'80s.)

Through his Cars tenure and beyond, Ocasek has produced casts of acts, including Bad Brains, Lloyd Cole, Weezer, Nada Surf, Hole, No Doubt, and Bad Religion, so it's no surprise that EEG chairman/CEO Sylvia Rhone came calling.

"Sylvia phoned me and said, 'I have a wonderful idea, let me run it by you,'" Ocasek says. "We went to lunch and discussed it. It's something I never thought about or imagined. But I thought, 'I like Sylvia a lot. This will be a great

way to hear a lot of great music and maybe find something in the haystack. I'll be in the office at my own discretion. I've never had an office job before... then there's waking up earlier than 12. I can't do that. Sylvia's not making me do that.'" She's also not making him work exclusively for Elektra; Ocasek stresses that he's still able to produce acts not on the label.

For her part, Rhone tells *Billboard* she was looking for someone with a unique perspective. "I have tremendous respect for Ric as an artist and producer of great taste," she says. "Having not had any previous label experience, he gives Elektra a fresh pair of ears and a new look to the A&R process. I am confident he will make an indelible contribution to the creative vitality of the company."

Ocasek says he hasn't signed anyone to Elektra yet, but he's on the hunt for things that "are different. I have an interesting view of the music I get that's probably quite a bit different from most A&R folks, since I've been on the stage and written hundreds of songs. I'm looking for acts where the general sound and genre is already intact. They should already be going, they should already have their own style... I'm also not doing this just to find productions; there are only so many records I can produce a year without going nuts."

Don't expect to see him lurking at the back of clubs in search of the next big thing, because he says plenty of music finds its way to him. "I don't think I would be on a mission to scout out things, although I'd go see things that I think are good. But I couldn't stand the smell of going into a bar every day. I don't even drink anymore. I can't imagine going in there and having to run out to have a cigarette."

Regarding his own musical career, Ocasek says he still makes music and is, in fact, working on a solo record. "It's a pretty artistic one that I might just put out on the Internet. I don't want to return to the pop world as a performer. I don't think I could, because I don't think anyone would be interested. I don't want to go out and worry if the record company is going to push it and if it will get airplay. I can still do records, and it's OK if it's just for a few."

## Blur Roars Back After Four Years

U.K. Act Left No Worse For Side Projects, Loss Of Founding Member

BY NICOL WILLIAMSON

**LONDON**—One rumor had it that Blur was making a world-music album. Another held that the band's seventh set would be a dance record. The actual recording, *Think Tank*, is neither. Instead, Blur has delivered radical modern rock that justifies sonic invention with some of the sweetest pop tunes that frontman Damon Albarn has ever written.

"We're in love with melody," Albarn notes. "But I think we're also adventurous musically. This is the first record where those two elements have truly come together."

Due May 6 worldwide (via Virgin in the U.S. and EMI in Europe), *Think Tank* is a key release for the former Brit-pop champions, whose battle for chart supremacy with Oasis reinvented the U.K. rock scene in the mid-1990s. It is the band's first album as a trio, following the departure of guitarist/founding member Graham Coxon. It also marks Blur's return from the lengthy four-year sabbatical that followed the release of 1999's *13*.

*Think Tank* also comes on the back of considerable speculation about the band's future, fueled by Albarn's recent pursuit of several successful side projects, including film soundtracks; hip-hop/dance act Gorillaz; his own record label, Honest Jon's; and African fusion album *Microp*.

This has caused some to question his continued commitment to Blur, but Albarn insists that his extra-curricular activities have enabled the band to come back stronger than before. "You have to go out and find your sense of identity as a musician," he notes. "I'm still looking for that, and I expect that I'm going to spend my whole life doing it."

EMI Recorded Music U.K. & Ireland chairman/CEO Tony Wadsworth also

believes that Albarn's activities away from Blur have contributed to the band making the most impressive album of its career.

"The first thing that struck me when we heard the material was how vibrant and different it was," he says. "It was obvious that the songwriting had been energized by the success of Damon's other projects."

Virgin U.S. VP of global marketing Stacy Conde agrees, adding that "this record brilliantly combines the classic punk energy of Blur with undeniable, remarkable growth. This album shows a band that is stronger than ever."

The band began recording *Think Tank* in late 2001 in London as a quartet, before Coxon's departure in June 2002. His guitar playing has survived on one cut, "Battery in Your Leg."

"We weren't fighting. But Graham got to a position where he just wasn't comfortable with me calling the shots," Albarn explains.

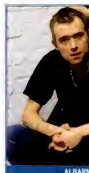
The trio of Albarn and the band's longstanding rhythm section of Alex

James (bass) and Dave Rowntree (drums) continued work on the album in Morocco. Finishing touches were added at the end of 2002 at Albarn's home in Devon. Production is by Blur and Ben Hillier (Elbow/Tom McRae), with additional production by William Orbit and Norman "Fatboy Slim" Cook on a number of tracks.

Lead single "Out of Time" went to radio here and abroad April 15. It is accompanied by a video directed by John Hardyck that depicts a female marine serving on a U.S. warship in the Persian Gulf.

The band will even divide its time between the U.S. and Europe, where the band will tour extensively.

"We think this album is going to be incredibly successful," Wadsworth says. "The company is fired up all over the world on this one."



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# ARTISTS & MUSIC

## Cash Returns After Vocal Therapy With 'Rules Of Travel'

BY PHYLIS STARK

"I know big babies are dinosaurs and everything's changing," Rosanne Cash says, "but at the risk of sounding retro, I'm glad to be with Capitol." She is particularly grateful for the label's forbearance during the long journey toward the creation of her latest album, *Rules of Travel*, released March 25. It's her first album in 10 years, with the exception of 1996's *10 Song Demo*, which had been her first and only project for Capitol until now. Cash began work on *Rules of Travel* in 1998, then frighteningly lost her voice; it took more than two years in vocal therapy for it to return to its previous strength and quality. The problem originated with vocal polyps caused by hormones during her pregnancy with her now-4-year-old son, Jake.

The downtime grew from a frustration into an identity crisis for Cash, who worried that her career was over. When her voice first disappeared, she says, "I didn't really care because I was going to give that time to the baby anyway. Then the baby was a year old and my voice still wasn't back, and I freaked out." During that time, she says, it was "too depressing" to even pick up a guitar. "At some point, it started eating away at my self-esteem."

But in a sense, missing something she had previously somewhat taken for granted was an eye-opener for Cash. "I found that I really wanted [a singing career.] And that was a great thing, actually; a profound experience. I wanted to sing just for the joy of it."

The ordeal ultimately helped her in the recording of *Rules of Travel*. "I

didn't have the anxiety about singing that I had before I lost my voice," she says. "I felt more accepting of myself."

Cash wrote or co-wrote eight of the album's 11 tracks; she recorded it in New York with her husband-producer John Leventhal, who she says "had a real vision that [the album] should draw from all eras of my career, plus the nervousness of where I am right now. I feel it's not as valiant-gazing as some of my records in the past. I'm not working out anger or regret so much now as I am living out the questions."

The album features vocal collaborations with Sheryl Crow, Steve Earle, and her father, Johnny Cash, and includes songs written by Jakob Dylan, Joe Henry, and Marc Cohn. Cash looks to other writers a little more for this project, explaining, "I was really sick of my own thoughts. I wanted to interpret someone else's thoughts. It turns out we were all thinking the same things."

The pairing with her legendary father on "September When It Comes" is, Cash says, her first real duet with him, even though they have recorded together before. The song, which Cash and Leventhal co-wrote, is about mortality. Cash says, "It was partly about my dad, because his health had started to degrade around the time I wrote that song. It was the first time I ever had to deal with a parent's mortality." Still, she says, she

needed some convincing before she asked her father to sing with her: "I didn't want it to look like a gimmick."

Once Cash finally did ask her father, he told her he'd have to read the lyrics before he'd agree to do the recording. "I tried to sing through and through," she says, laughing at the memory.

Rick Camino, Capitol's senior director of marketing, says, "I think *Rules of Travel* has 'broad appeal' and says the first step in the label's marketing plan was 'reintroducing her to the radio—media, in other words.' In January, Capitol hosted a showcase for Cash in New York and also had her perform at a triple-A radio convention in Hawaii.

Calling Cash "a hybrid artist who doesn't have an obvious radio format," Camino says, "her first single, 'Rules of Travel,' is being worked to triple-A and Americana stations. Capitol wants to cross the record to AC or

adult top 40 later. 'I don't think we're going to be beating down top 40's door,' she says with a laugh.

In the mid- and late '80s, the Grammy Award-winning Cash was a consistent country radio hitmaker. After her then-label, Columbia, nothing nine No. 1 singles, including "I Don't Know Why You Don't Want Me" and "Runaway Train." Today, she no longer feels much kinship with country radio. "I don't even know what the rules are anymore," she notes. "It's that an entire musical generation has come and gone" since her last country hit.

Beyond radio, Camino says the label's marketing plan "is motivating the consumers." To that end, the label lined up TV appearances for Cash during the album's release week, as well as an appearance on National Public Radio's *All Things Considered*. Cash is also being featured on syndicated radio shows *The Cutting Edge*, *This Week in Americana*, and *World Cafe*, as well as in specials on XM Satellite Radio and Sirius. "The goal here," Camino says, "is just to get the music in front of an adult audience."



CASH

## Orrico Attempts Transition From Christian To Pop

BY RASHAUN HALL

While many a pop star has embraced religion and recorded Christian music later in their careers, fewer do it the other way around. Stacie Orrico aims to bridge the gap between her Christian fan base and her newfound pop fame with her eponymous Forefront/Virgin set, released March 25.

Orrico first made a name for herself in the Christian music market on Forefront Records. Her first two albums—*Genuine* and *Christmas Wish*—were successful on the Christian charts, with *Genuine* debuting at No. 6 on the Top Contemporary Christian Albums chart.

Managed by Britt Heston Ham of Nashville and New York-based Britt Huston Entertainment, the 17-year-old Seattle-born, Denver-raised artist was working on her next Forefront set when fellow EMI label Virgin came calling.

"Sitting where I am, it's rare that you come across a star—especially one so young and ready to grow," producer/Virgin chairman/CEO Matt Serletic says. "With her Christian background being based in gospel, it was a natural fit."

In addition to Serletic, Orrico worked with producers Dallas Austin, the Underdogs, Anthony Dent, and Eddie Hustle, among others. Serletic and Austin co-produced lead single "Stuck."

"When I went to the writing session, I didn't think it would make the

record," Orrico says of the single. "It's crazy that people are enjoying it so much."

To promote the album, which debuted at No. 4 on the Top Contemporary Christian Albums chart and No. 59 on The Billboard 200, Virgin set up a string of appearances—including one on MTV's *Total Request Live* April 3—radio interviews, and meet-and-greets with industry tastemakers.

As for walking the fine line between Christian and pop, Orrico thinks the two genres have more in common than most people think. "The Christian market is smaller, but it does well."

Working on this record made me respect the Christian genre even more," she says. "Everything in Christian music is based on the calling, while mainstream is more about having a hit record, so the motivation is different."

To that end, Orrico and company crafted a set that both producers could embrace. "We definitely created a record for both genres," the singer says. "I wanted to make sure that my existing fans would accept it, as well as grow with my new audience."



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## Writers, Execs, Scholars Get Light, Serious, Historical At EMP

BY ROBERTA CRUGER

SEATTLE—This year's Pop Conference at the Experience Music Project (EMP) included more than 30 panels covering such topics as technology, techno, Delta and Chicago blues, Chicano punk, Afropop, glam-rock and disco, jazz vs. rock, and post-Sept. 11, 2001, protests.

Some 500 people gathered here April 10-13 to participate in the second annual conference at Paul G. Allen's noted museum. The event brought together music journalists and academics to discuss a broad range of issues in popular music, including sampling and fan clubs.

Writers from *Rolling Stone*, *entertainment*, and *The New York Times* gathered with professors and grad-



uate students from academic institutions ranging from Cornell University and the University of California at Berkeley to the University of Liverpool, representing various departments, including American studies, communications, and sociology. Musicians, producers, and authors of books on such artists as Muddy Waters, Selena, and Kurt Cobain also participated in the mix.

"It's less formal than academic conferences and more risk-taking than industry events," explained event organizer Eric Weisbard, head of the education department at EMP. The former editor of *Spin* hopes these different worlds find common ground at the event.

Author Greil Marcus (*Lipstick Traces, Mystery Train*) launched the conference with a keynote that addressed the conference theme, "Skip a Beat: Rewriting the Story of Popular Music," referencing the first recording in 1929 of "I Am a Man of Constant Sorrow" and the version from *O Brother, Where Art Thou?* He used songs like the Rolling Stones' "Cimme Shelter" to illustrate the power, pleasure, and promise of pop music.

Spanning a century of musical styles—from be-bop to hip-hop—more than 100 presentations were delivered. One, titled "The Pop Star

as Politician: From Belafonte to Bono, Creativity to Conscience," was a paper given by John Street, politics professor from the University of East Anglia in Norwich, England, who also writes for U.K. newspaper *The Times*.

Serious panels with catchy titles, including "The Real Slim Shady," "Bruce's Butt," "Supa Dupa Fly," and "White Noise Supremists," dealt with hot issues involving race, ethnicity, and gender.

In an opening session, Ned Sublette of Qbadisc Records hit on the conference theme, suggesting that all movements do not necessarily lead to rock'n'roll but that popular music leads back to cultural movements. He cited examples of big band songs, the Kingstons' "Louie Louie," and the Beatles' "Daytripper."

While much material maintained scholarly standards—even running dry on occasion—most of it was engaging. Some was even entertaining and became moving, with heartfelt words about music's source of inspiration.

Amusing highlights included a lunchtime performance by Jon Langford (the Mekons, the Waco Brothers) called "A Sorry Life in the Punk Rock Trenches," interspersed with commentary on the business and hilarious anecdotes. Another crowd pleaser was the Ego Trip Experience, featuring the humorous banter of five journalists who write for magazines (*Vibe*, *XXL*) and self-publish books, such as *The Big Book of Rap Lists*, spinning a wheel full of such hip-hop questions as "Will the real new Tupac please stand up?"

The program committee, which consulted on presentation selections, included such notables as Robert Christgau (*Village Voice*), Robert Walser (UCLA), Kelefa Sanneh (*The New York Times*), Ann Powers (EMP curator), and faculty from Princeton University, Smith College, and George Washington University.

"Jazzed" to bring these diverse worlds together, Weisbard expects the conference to draw based on enthusiastic responses. "We came away with a real sense of how many strong visions of music are out there, which is true to the spirit of popular music now." It was a sentiment echoed by attendees from academia, journalism, and music scenes, pleased to find a shared sense of community.

The modestly priced admission of \$55 (\$33 for museum members) gave access to the museum and conference receptions. But with three panels running simultaneously, attendees had to juggle sessions, slipping between rooms to catch everything.

EMP hosted the event in collaboration with KEXP (90.3 FM) and the University of Washington's school of music.

## Nordeman Leads Dove Winners



Nichole Nordeman, who is expecting her first child in August, was the evening's top winner, taking home seven Doves.

Though other industry gatherings have seen a decline in attendance this year, registration was up at the Gospel Music Assn.'s (GMA) annual Gospel Music Week convention, held April 5-10 in Nashville. The theme of the convention was "Zeal With Knowledge." The week's activities featured several concurrent seminars, including the National Christian Radio Seminar, the Christian Music and Video Retailers seminar, and the Managers, Agents, and Promoters Seminar.

The confab concluded April 10 with the 34th annual Dove Awards at the Gaylord Entertainment Center. Nichole Nordeman was the big winner, taking home seven Doves, including honors for songwriter, female vocalist, and both song of the year and pop/contemporary song for "Holy," which she co-wrote with Mark Hammond.



Perennial favorite Michael W. Smith won six Dove Awards, including his third for artist of the year and his first in the male vocalist category.



Gathered at the Southern gospel reception are, from left, the Gospel Music Assn.'s (GMA) Joy Fletcher, Terah Crabb Penhollow, Aaron Crabb, and president John Styll; Bill Gaither; the GMAs Jason Crabb, Adam Crabb, and Mark Lowmy; and Clear Channel's Paul Emery.



GMA president John Styll congratulates Third Day on winning its third consecutive Dove Award for group of the year and record recorded song of the year for "40 Days." Pictured, from left, are Third Day's Brad Avery and Mac Powell, Styll, and the band's Tai Anderson, David Carr, and Mark Lee.

# ARTISTS & MUSIC

by Deborah Evans Price

## Higher Ground

**COLLATERAL DAMAGE:** Christian retailers have generally exercised a fair amount of caution before stocking mainstream acts on their shelves. Just when they may have begun feeling comfortable embracing a more diverse catalog, controversy erupted when Wind-up Records act Evancense told an *Entertainment Weekly* reporter in

rather colorful language that it no longer wanted to be distributed at Christian retail (*Billboard*, April 26). Wind-up recently pulled Evancense's debut album, *Fallen*, from the Christian Booksellers Assn. (CBA) market, where it was being distributed by Provident Music Distribution.

Darrell Hodges, music buyer for the 115-store Lifeway Christian chain, says he's confused by the band's attitude because he has read previous interviews with the band in a Christian publication that had the group saying things that were "totally opposite" to what was printed in *Entertainment Weekly*.

Wind-up band 12 Stones is being distributed by Provident. And *Believe*, the forthcoming set from new CBA act Big Dismal—to be issued May 6—is going to CBA via Provident.

Will Christian retailers shy away from this or other mainstream releases? Hodges says Lifeway views each situation on a "project-by-project basis," and the Evansence flap won't keep other acts from being accepted at the chain. However, he foresees other retailers becoming more reluctant to work with general-market acts because when situations like this arise, it's Christian retail that "gets burned. The consumer only knows the retailer. They don't know the label. They don't know the distribution company. They just know 'I got this at Lifeway or Family [Christian

Stores]'. It affects us greater than anybody, because we are in direct contact with that consumer."

Questionable content is not often an issue at mainstream retail, but content is at the core of the Christian retail business. Hodges says the Christian consumer views placement in Christian retail as a "seal of approval" and that parents look to these retailers to be a safe place to take their kids for music.

Hodges was appreciative of the way both Wind-up and Provident handled the situation—with detailed letters explaining what happened and how to handle returning product. Newly appointed Provident Music Group president/CEO Terry Hemmings values the trust Christian retailers place in Provident. "I really can't find fault in the process we or Wind-up went through," he says of determining which acts to take to CBA. "The band changed its philosophy. That's the nature of artists. You can't control human behavior."

Hemmings says it will be "business as usual" with the Big Dismal release. "I would hope everyone would be open-minded on an artist-by-artist basis vs. trying to tag a particular label or distribution system for an issue like this," he says. "You can't call it a mistake. Mistakes are different. This is a change in circumstance."

**NEWS NOTES:** **Phar** One has signed with Inpop Records and will have an impact. The group also has a new management deal with Paradigm Management and a new booking agreement with Jeff Roberts & Associates. ... **Third Day** has signed a worldwide publishing deal with EMI Christian Music Publishing. Its catalog remains with Brentwood Benson Music Publishing.



HEMMINGS



by Lisa Collins

## In The Spirit

**LONG TIME COMING:** There's no mistaking it. Vickie Winans is on a mission to debut at the top of the gospel albums chart with her long-overdue Verve Records debut, *Bringing It All Together*, due in stores May 6.

"I pulled out all the stops," Winans says of the record that ends a near-four-year hiatus from releasing. "I've hired an independent publicist and independent promotions people. In fact, I hired independent everybody and spent about \$150,000 to promote this record. Bottom line, I want to win, and I am winning."

Currently on a 52-city promotional church tour, Winans is drawing record numbers. "We've had no less than 1,000 turn out at each setting and up to 4,500," Winans says. "It's just been amazing."

No less amazing are the results at radio, where the album's lead single, "Shake Yourself Loose," is in high rotation, thanks to New York-based Verity's two-month advertising blitz, which has keyed in on radio and print.

"This record has received overwhelming success at radio," Verity Records VP Jazzy Jordan reports. "Already, it's No. 1 at WPGC-AM radio in [Washington] D.C., on the two key Sunday morning shows in New York [KISS and WBLS], and it has just taken off across the country, and the video was immediately added to MTV. Here it is in heavy rotation."

"We have every reason to believe she'll come in at No. 1. In fact, she has herself taken 5,000 pre-orders for the CD during the time spent out on the road. Obviously,

it's a partnership, but a lot of what is happening with this CD has to do with Vicki's business savvy. She's one of the savviest business people I've ever met—totally in charge of her career."

A relentless self-promoter, Winans has been dubbed the hardest-working lady in gospel and has more than 200 bookings a year to show for it. Winans even financed three videos. She says, "When the record hits No. 1, it's going to reflect all of the labor we put in."

Performing and sharing co-producing credits with her youngest son, Marvin Winans Jr. (formerly of Winans Phase II) made the CD a family affair for the singer, who insists that the 17-track disc is her best yet. She notes that it has something for everyone, from highly stylized contemporary cuts to straight church songs.

"The CD cover is actually a jigsaw puzzle you can take apart and put together to tie in with the title of the album, *Bringing It All Together*," Winans says. "It's about bringing all of the family together so they can listen together as one entity."



WINANS

**BRIEFLY:** Even at 77 years old, veteran gospel singer/preacher Rev. Clay Evans is proving he's still got it. Last month saw the release of his new disc, *Still in the Mix*, which is also his debut for Blackberry Records. The record—yet another of his "musical testimonies"—recounts his victory over cancer and is all the buzz at traditional gospel outlets. Guest vocalists include Albertina Walker, the Williams Bros., Jessy Dixon, and Milton Biggam.

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## McCain Strips Down Sound On First Post-Atlantic Set

BY ANTHONY LA SALA

If Edwin McCain happens to perform a song from his new album, *The Austin Sessions*, at next year's Grammy Awards, don't expect a stage filled with candles, exotic dancers, and the New York Philharmonic. Don't look for any glitzy, high-priced videos on MTV or VH1 either, McCain says, because "you can build a house for somebody with the money you waste on them."

Over-the-top production, expensive video shoots, and anything that invokes the words "corporate" or "commercially viable" are the last things McCain wants to be a part of these days. *The Austin Sessions* (which started Feb. 25 via ATC Records) is a return to the stripped-down approach and sound the 33-year-old South Carolina native was known for prior to signing a four-album deal with Atlantic Records in 1995. It is something he has been happily anticipating for a long time.

"I had a good time with all the people at Atlantic, but I was a square peg in a round hole after a while," says McCain, whose 1997 release for the label, *Misguided* (Rose, spawned the top 10 hit "I'll Be..."). "They were interested in me

being a pop balladeer, and that's not my destiny."

The new album, the singer's sixth, was recorded in roughly 20 days, with a few of the songs being cut after the first take. In addition to the bare bones, acoustic feel, *Sessions* has some fan favorites



MCCAIN

from his days on the road, including a cover of Dire Straits' "Romeo and Juliet."

The new album, coupled with the November 2002 release of the DVD *Mile Marker: Songs & Stories From the Acoustic Highway*—which features live performances, behind-the-scenes footage of the singer and his band, old videos, and an entertaining, Southern-

style spoof of MTV's *Cribs*—serve as gifts to the loyalists who have stuck by McCain since his early days playing on the resort island of Hilton Head in South Carolina.

"The whole package is sort of saying, 'I'm back doing what I originally started out doing,'" McCain notes. "There were a lot of people who were a little confused for a while there, when it was all big ballads and orchestras."

Constantly on the road, McCain is in the middle of a five-track tour covering the eastern portion of the U.S. If the new CD, DVD, and planned gigs weren't enough to keep him busy, the artist is also hosting *Inside Music With Edwin McCain*, his own syndicated radio show on the Sirius satellite radio network.

Brentwood, Tenn.-based ATC Records is hoping that McCain's work on the road and his other projects, extend his popularity beyond his fan base.

"Obviously our main goal is to reach his faithful audience, but I wouldn't pigeonhole his demographic appeal," label owner Rick Wells says. "Because he is a proven commodity when it comes to writing songs and his other media exposure opportunities, his reach is going to be broad."



by Steven Graybow

## Jazz Notes™

**THE WANDERER:** Jazz is a reflection of life, and life is said to be a journey rather than a destination. Georgia native Lizz Wright, a 23-year-old singer-songwriter, began the journey that led to the release of *Salt*, her Verve Records debut (May 13), singing and playing piano in her father's church. "At the time, the little jazz I heard came from outside my home,



WRIGHT

because I was not allowed to listen to jazz," Wright recalls. "I didn't even know that the music was 'sax.' I just knew that it sounded exciting to me."

Not surprisingly, gospel plays a large role in Wright's music, as does the straight-ahead jazz she discovered on the radio, listening to *Mariann McPartland's Piano Jazz* show on National Public Radio. Both genres feature prominently on *Salt*, from the sultry opening track, *Chick Corea & Neville Potter's* "Open Your Eyes, You Can Fly," to the traditional hymn "Walk With Me, Lord." Wright also wrote or collaborated on five songs, including the title track, a tale of self-discovery in which the narrator explores the need to remain true to one's self.

"The song 'Salt' is about my life," Wright says. "When we were recording the album, I felt like I was having a hard time finding my own voice and sound, and it was bothering me because I felt like I didn't know exactly what I should be doing. Along the way, I wrote this song, and in the process realized that I was a wanderer, walking through life on a journey of self-discovery. I realized that I was OK, and in finding myself I was able to give personality and direction to the entire project."

**RONNY RETURNS:** For his N-Coded Music label *At Last* (April 22), Ronny Jordan went back to doing what he does best. "My last record (*Off the Record*, Blue Note, released 2001) alienated my audience," the guitarist admits. "It was too funky and raw for radio, like I was cooking a stew and put too much spice and pepper in. The new record is a lot more radio-friendly."

*At Last* finds Jordan in an altogether jazzier mode than he was on his previous release, spinning warm, soulful body guitar melodies over waves of R&B rhythms, with the occasional backing of a horn section. "I realized that the clean, full-bodied guitar sound works best for me," he says, "because it is totally pure; there are no lies hidden there." *At Last* is dedicated to Jordan's late father, Laurence Albert Simpson.

**SMOOTH:** One of the best-kept secrets in Latin jazz (and one deserving of wider recognition), New Jersey-based *Cintra* releases its sophomore date, *Hit Men* (Latin Cool), April 29. The 13-piece ensemble presents a danceable mix of Latin rhythms and jazz improvisations, with bilingual harmony vocals provided by six of the band members.

"We don't always fit into a neat slot, so it makes it harder for retailers to know where to stock us and a more difficult decision for radio to know whether we fit their format," lead vocalist *Rocco DePersia* admits. "A lot of what *Santana* plays would be placed wherever we are placed, if we had not been considered a pop artist. We do a lot of vocal harmonies that are unusual, but heard in Latin jazz, plus people can dance to our music, so that allows us to reach out to a wide audience." DePersia says that the current Latin influence in pop music has helped Cintra build its following, because "the public is now used to hearing our type of Latin instrumentation and rhythms."

**AND: Garage à Trois**, the improvisational funk quartet featuring guitarist *Charlie Hunter*, Galactic drummer *Stanley Moore*, percussionist *Mike Dillon*, and saxophonist *Stark*, bows with *Emphazus* (Icon) April 22. The enhanced CD features live footage of the song "Jimi Was From Seattle," along with footage from the band's recording sessions... *Guitarist Robben Ford*, drummer *Vinnie Colaiuta*, and bassist *Jimmy Haslip* follow the debut of their King City fusion project with *Jing Chi Live* (Tone Center, April 22). The set was recorded at Yoshi's in December last year. The trio—augmented by keyboardist *Otmario Ruiz*—presents both new material and expanded versions of compositions from its initial collaboration... In this, the Congress-designated year of the blues, comes a previously unreleased live recording of guitarist *Alfred King*, *Titled Talkin' Blues* (Thirsty Ear, April 22), the disc includes a 1978 performance interspersed with interview footage.

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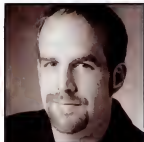
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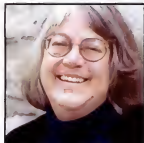
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# INDIES

It's probably the best time in the recent history of the music business to be a strong independent," enthuses Koch Entertainment president Bob Frank. "The majors have had to do some housecleaning, so we've been able to build a strong artist roster, as well as hire some really good people. We think there's going to be continued opportunity for us and everyone else in the independent sector—whether they're labels or distributors."



Koch's Frank



Sugar Hill's Paul

"Our philosophy is to build the company by being able to compete in various niches, such as hip-hop or children's music, where majors don't dominate as much," continues Frank. "Over the last two years, we've become the No. 1 independent, with 44 records charting in Billboard. Just like everyone, we've had piracy problems—especially with some of our hip-hop records—but our net sales have increased well over 100%."

Vanguard Records president/GM Kevin Weik seconds Frank's optimism, noting that "over the last three years, we've grown between 25% and 33% per year, so—despite these rough times—I believe the opportunities are advantageous for independents. Companies such as ours will be able to nurture talented artists that previously were not given the proper attention at the majors."

TVT Records senior VP/marketing Paul Burgess agrees, adding that newly realistic sales goals are caus-



## ECONOMY NOT ALL BAD FOR INDIE LABELS AS THEY WEATHER THE FADING FADS

by Don Waller

ing a proportionate reduction in the size of advances and promotional/marketing budgets. "Naturally, fewer retailers means smaller sale and distribution staffs. With all these new tools, such as BDS and SoundScan, we're able to focus more and jump in when units are moving from 100 per week to 250 per week. The way to really promote music is through word of mouth, and that takes time."

### STAYING SPECIALIZED

"I'm equally optimistic, but for different reasons," says Sugar Hill Records GM Bev Paul. "First and foremost, as far as trends go, the industry is somewhat diffused right now. There are fewer manufactured superstars and a growing interest in honest music. Singer-songwriters are emerging as a force, and smaller niches seem to be picking up steam."

"Since our focus is on acoustic music, lots of original songs and real virtuoso players, we've always had a strong following. But younger audiences seem to be finding us and liking what they hear."

"On the flip side, an older demographic is accounting for more and more sales—basically from boomers who've always enjoyed seeking out and championing new music. Now that their kids are growing up and moving out, they seem to be spending their new-found discretionary time and money getting back into music."

### ARTISTS' ADVANTAGES

"I think it's a different feeling for an artist to be on an independent label now than it was when I first came to America seven years ago," notes Beggars Group executive VP Lesley Bleakley, "because we do

practice artist development, and we do give artists more control."

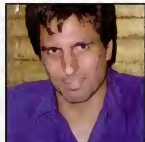
TVT's Burgess agrees that "artists' mentalities are changing. They don't want to be shackled by enormous costs that are impossible to recoup. And, over the last couple of years, indie labels have retained their credibility."

"It's also because the business model for a successful independent is not reliant upon having hits," observes Bleakley. "We can survive on sales of between 10,000 and 100,000. And we tend to weather the fads—such as the boy bands—because, once those things fade, we're still there in the background with our solid core audience."

"We all understand that downloading and burning are affecting everybody," Bleakley continues, "but our sales were up last year. While we have to make sure we do

keep our copyrights and don't give everything away for free, the Internet is a great leveler. You can get something out to a lot of places without spending tons and tons of money."

"You can produce records for a lot cheaper now because of digital technology," adds Burgess. "Artwork, digital photography, video-making, editing, even DVD authoring can all be done cheaply on a desktop computer. If we can make



TVT's Burgess



Vanguard's Weik

a quality digital video for \$10,000 and distribute it on the Internet and have it seen by tens of thousands of people, that's a whole lot better than the current situation of spending 20 times that much and having to compete with hundreds of videos for a spot on one of the video channels' playlists. There'll be a big market for all this in the future for independent companies."

After surveying the current landscape, Koch's Frank sounds a historical note: "I was reading about how the record business was in the doldrums during the Depression, until Decca Records came out with a new pricing structure and really revitalized the business. There've been several times in history when we've gone through periods of massive change, and this is just another one of those periods. You have to remember that all the majors are a collection of former independents: Atlantic, Elektra, A&M, Island, Def Jam, Mercury." ■

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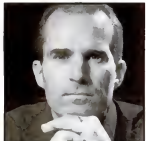
# DVD Brings Dividends

Distributors That Tested The Waters Early Are Catching The Wave Of DVD Biz

by CHRIS MORRIS

It's difficult to overstate the sales impact of the DVD format these days. "Explosive" is actually an understatement," says Ryko Distribution president Jim Cuomo.

Even as CD sales have flattened and then plunged, the digital video format, with its enhanced picture and sound, has been embraced by consumers, and more and more independent distributors are looking to DVD to offset the sagging audio bottom line. For the indies,



Borside's Bill Baumann



RED's Ken Antonelli

it's the format of the moment, and it's a winner.

Some distributors got in on the ground floor. Ryko was an early adapter. In its partnership with Chris Blackwell's Palm Pictures,

Cuomo recalls, "When there was no penetration to the public for machines yet, we were already developing product. Chris Blackwell had a vision about DVD and video which is still a righteous one to this day. We got out way in front of the thing. To boot, Chris had all the anime stuff, the Manga line. At one point, we were doing between \$5 million and \$6 million [in sales], and it almost quadrupled overnight when anime went ka-boom."

Ryko and Palm parted ways two years ago, but Ryko has maintained

its commitment to DVD via deals with Plexifilm (which just released the Wilco documentary *I Am Trying to Break Your Heart*) and Blue Underground. Cuomo says, "By all means, when you're a distributor, to say that you're just a music distributor anymore is a flawed way to go forward. There's a need for you to be able to prosper in both arenas."

Navarre Entertainment Media's proprietary Navarre Home Entertainment division got off to a quick start a couple of years ago when it released Toby Halicki's "B" car-chase classic *Gone in 60 Seconds*. Navarre senior VP/GM Steve Pritchett notes, "That's selling better than ever now. It's close to 400,000 units."



Ryko's Jim Cuomo



Koch's Michael Rosenberg

Navarre VP of business affairs Jim Colson adds, "It was a great start, because it was a huge success. It gave us a jump start into that business. We've picked up a few more lines since then. Since September, when Navarre Entertainment Media took over management of the home-entertainment division, we've tried to step up the momentum a notch. We've been actively seeking titles, actively looking at doing deals and recognizing that that was the big piece

*Continued on page 20*

# Indie Retailers Have More Questions Than Answers

Global Events Encourage A More Open-Store Policy

by TODD MARTENS

For 18 years, Joe Lambert and his wife have run the Creative Music Emporium on a heavily trafficked intersection in San Francisco. The respected store has maintained a hip-hop/R&B focus, a genre that continues to dominate the Billboard charts, but with U.S. album sales declining at a steady pace of about 10% per year, Lambert is finding it difficult to sustain his positive outlook.

"I'm an optimist, but, when I look down the road, I can't project how things are going to play out," Lambert says. "If you look at economic downturns, a lot of times the little guy gets weeded out first. I think this is one of the few times retailers of all sizes have been affected. The cumulative effect of the bootleg, the illegal downloading and the overpricing of CDs is starting to take its toll."

A quality specialty retailer has long been able to fly under the radar with a niche focus that caters to die-hard fans and collectors. Yet, whether a store's emphasis is on vinyl, punk, jazz, dance or hip-hop, the economic downturn that was accelerated by the terrorist attacks of Sept. 11, 2001, has forced spe-

cialty effects of the U.S.-led war on Iraq.

## CURRENT EVENTS

"We see ourselves as a global company with a global base," Wojcik says, "but in a nationally fervent environment like we're facing, we've had a number of French and German customers e-mail us

to check out every place that has shows, and you need two unobstructed exits to have an in-store. It's such a good promotion to have shows at our store. This is going to hurt everyone in the L.A. punk scene."

Slower sales have forced Gaudry to relocate to a smaller storefront



Rock & Roll Collectibles' Turnbull makes a vinyl offer.

"I've had to become more and more specialized in punk and hardcore. I'm trying to avoid all the mainstream stuff.

People ask for it, but I'm trying to make sure everything I have is hard to find."

—Jean-Luc Gaudry, Head Line Records

cialty retailers to make critical changes to their business models. Concerns, not surprisingly, cut across solutions, with more questions being raised daily.

Chicago's Dusty Groove, which focuses on soul and jazz, or, as owner Rick Wojcik says, "music by dead people and a handful of new and undiscovered artists," has actually seen sales increase 20% over the last 12 months. But, with the world's contentious political environment, Wojcik realizes things may change quickly. In fact, Wojcik notes that Dusty Groove, which sells about 90% of its product through the Internet, has already felt the

and tell us they can't shop with us anymore. Other things will come with the war, like increased shipping rates, which will really hurt us."

Jean-Luc Gaudry, who runs L.A.'s Head Line Records, is also concerned about the war, as much as his store's punk and hardcore selection is imported from Europe, but it's the tragedies at clubs in Chicago and Rhode Island that had an unexpected impact on his shop.

"We've had more than 400 shows since 1995, but our last show got shut down by the first accidents, the fire department has

on the same block, and, with the L.A. arrival last year of indie behemoth Amoeba Records, Gaudry has also had to narrow his focus.

"I've had to become more and more specialized in punk and hardcore," Gaudry says. "I'm trying to avoid all the mainstream stuff. People ask for it, but I know Amoeba is going to have it, so I'm trying to make sure everything I have is hard to find."

Conversely, New York's popular dance destination Eightball Records has been hawking DJ equipment and accessories to withstand the downturn, and Dusty Groove is looking at ways to expand its inventory. The store began in 1996 as an online-only venture, a fact that Wojcik says makes it easy to branch into new product. Dusty Groove is starting to stock DVDs and recently opened a sister Web site to sell comics and graphic novels.

## WORLDWIDE WEB

"If we had started as a brick-and-mortar store, we would have

*Continued on page 20*

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#### DVD DISTRIBUTION

*Continued from page 18*

of what Navarre could offer as an entertainment company that we didn't have a lot of."

RED Distribution also stepped through the door early and sold 600,000 units of EagleVision's *Up in Smoke* tour DVD. It has since handled a diversity of music and non-music DVD from imprints like Ground Zero and Redline; its offerings run from concert videos and extreme-sports titles to Latin and martial-arts product.

audio labels, has also operated a proprietary U.S. video line, Koch Vision, since 1999; it recently formed a new DVD outlet, Koch Lorber Films, with Fox Lorber founder Richard Lorber. Additionally, Koch-distributed labels like Epitaph, Righteous Babe and Moonshine have been bringing strong DVD titles to the table.

"We feel that we've got the mechanism in place," Rosenberg says. "We just need to bring in the product through the pipeline that we have, and that's what we're doing increasingly."

**"By all means, when you're a distributor, to say that you're just a music distributor anymore is a flawed way to go forward.**

**There's a need for you to be able to prosper in both**

**[music and DVD] arenas."**

*Jim Cuomo, Ryko Distribution*

RED president Ken Antonelli says of the company's growth in DVD, "A few short years ago—maybe two-and-a-half, three years ago—it represented maybe 2% of our business. It'll probably end up being almost 15% of our business."

Koch Entertainment Distribution's experience with DVD has been similar to RED's. Koch president Michael Rosenberg says, "We had a 25% increase in our net sales. Of that increase, 20% to 25% was from video, DVD and VHS—primarily DVD. So far already this year, we're seeing that VHS is flat but DVD is taking off even more. DVD as a percentage of our business already increased dramatically in the first two months of this year and is up considerably over last year, in terms of overall volume."

Koch, which has its own family of

Bayside Entertainment Distribution has also been reaping DVD sales benefits with lines like BCI, Collectables and Laserlight. President COO Bill Baumann says, "We see the growth. We see that's where the sales are going, and we want to be in there. On the budget side, it's incredible. Every one of these budget companies that is doing DVD has experienced 12% to 25% growth. We want to get in on it."

Surveying his own company's success in the field, Bayside VP of sales and marketing Glenn Devery sums up the indies' experience with DVD: "It's got to be up 100% [in 2003]. It was good last year, but this year it's almost overwhelming. One label in particular we met with [at NAMM] said, 'Audio's saturated. All of our growth and all of our profit this year is going to be in DVD.'" ■

#### INDIE RETAILERS

*Continued from page 18*

and-mortar store, we would have died in a few months," Wojcik says. "Even in a city like Chicago, with 3 million people, only 37 will like a particular record we sell, and the chance that all of those 37 are going to find us is very slim. Online, you'll have the 2,000 fanatics of the world who like that record. We've been helped by things that don't cost anything, like search engines and user groups."

The Internet has also boosted the vinyl-only Rock & Roll Collectibles in New Orleans. Dick Turnbull, the owner of the 17-year-old French Quarter outlet, says the Web has saved him from a slide in tourism and the rise of LP reissues.

"Ten years ago, I could sell Badfinger's *Straight Up* for \$150 to \$200, and now we have a copy for \$40 that nobody wants

because its demand was killed by reissues," Turnbull says. "Additionally, we used to have people coming from Europe and Japan on a regular basis to buy from us in wholesale quantities and resell. With the economy and currencies, things have changed. So we have our own Web site, and I go to the post office twice a week, with at least 10 packages each trip."

Yet some, like Lambert, are resisting the urge to go online or significantly expand inventory. While he's been selling some hip-hop DVDs, Lambert is sticking, almost stubbornly, to a pure brick-and-mortar music store.

"My wife and I pride ourselves on our music selection," Lambert says. "I'm fighting and trying not to become a lifestyle store. I know it's a way to increase your margins, but I don't want to become a gadget store, I don't want to be a boutique, I don't want to be a toy store, and I don't want to be a video arcade." ■

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I N D I E S

## The Best Of Independent Music

### Top Independent Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **THE FALLOUT**—Default—TVT
- 2 **THUG MISSES**—Khia Featuring DSD—Dirty Down/Artemis
- 3 **KINGS OF CRUNK**—Lil Jon & The East Side Boyz—BME/TVT
- 4 **THIS SIDE**—Nickel Creek—Sugar Hill
- 5 **ALLEY: THE RETURN OF THE YING YANG TWINS**—Ying Yang Twins—Coll/Park/In The Paint/Koch
- 6 **WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (SOUNDTRACK)**—Jim Johnston—Smack Down/Koch
- 7 **THE PLACES YOU HAVE COME TO FEAR THE MOST**—Dashboard Confessional—Vagrant
- 8 **GUESS WHO'S BACK?**—50 Cent—Full Clip
- 9 **FAR SIDE OF THE WORLD**—Jimmy Buffett—Mailboat
- 10 **IMAGINE**—Eve Cassidy—Blitz Street
- 11 **THE WRAITH: SHANGRI-LA**—Insane Clown Posse—Psychopathic/D3/Riviera
- 12 **HCOWS**—Naughty By Nature—TVT
- 13 **START STATIC**—Sugarcult—Ultimatum/Artemis

The chart recaps in the Independent Music Spotlight cover the 12-month period starting with the April 13, 2002, issue, through April 5, 2003. The recaps are limited to titles not sold by a major distributor. Ownership ties to a major conglomerate do not disqualify a title from consideration, nor do pick-and-pack arrangements fulfilled by a major. The only criterion for inclusion is whether the title is sold by one of the five major distributors or by independent labels or distributors.

Most of the recaps in this Spotlight are based exclusively on point-of-sales information compiled by Nielsen SoundScan. Recaps for The Hot 100 Singles & Tracks and Hot R&B/Hip-Hop Singles & Tracks categories use a combination of Nielsen SoundScan sales data, audience impressions compiled by Nielsen Broadcast Data Systems, and playlist data from non-monitored radio stations surveyed by Billboard. Recaps for the Hot Country Singles & Tracks and Hot Latin Tracks categories are based exclusively on Nielsen Broadcast Data Systems airplay information. Titles receive credit for airplay or sales registered during each week they appear on the chart.

In some instances, titles are originally released independently and are later picked up by major distributors. In those cases, titles receive credit for points only while being sold independently. Examples of that would include Sean Paul's "Gimme the Light" on the Hot 100 and Hot R&B Singles & Tracks recaps, which was originally released on VP and later picked up by Atlantic; and John Tesh's "A Deeper Faith" on the Contemporary Christian chart, which was picked up by Word after originally being released on Faith M/D Garden City.

There are two listings for Khia Featuring DSD's "Thug Misses" on the Top R&B Hip-Hop Albums recap. One for its original release on Dirty Down and one after the title was picked up by Artemis.

This year, we add recaps of Top Electronic Albums and Hot Country Singles & Tracks. After a one-year absence in favor of Hot 100 Singles Sales, we once again have recaps for the Hot 100 Singles & Tracks.

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- 14 REGGAE GOLD 2002—Various Artists—VP  
 15 VANS WARPED TOUR 2002 COMPILATION—Various Artists—Side One Dummy  
 16 N.Y.C. UNDERGROUND PARTY 5—Louie DeVito—Dee Vee/Musicrama  
 17 WAIT FOR ME—Susan Tedeschi—Tone-Cool/Artemis  
 18 HALOS & HORNS—Dolly Parton—Blue Eye/Sugar Hill  
 19 LOST IN SPACE—Aimee Mann—SuperEgo/United Musicians  
 20 LOUIE DEVITO'S DANCE FACTORY—Louie DeVito—Dee Vee/Musicrama

#### Top Independent Album Imprints

Pos. IMPRINT (No. of Chartered Titles)

- 1 TVT (4)
- 2 DIRTY DOWN (2)
- 3 IN THE PAINT (13)
- 4 BME (2)
- 5 VAGRANT (6)
- 6 SUGAR HILL (2)
- 7 SIDE ONE DUMMY (4)
- 8 DEE VEE (3)
- 9 D3 (6)
- 10 SMACK DOWN! (1)
- 11 FULL CLIP (3)
- 12 FONOVISA (6)

- 13 MAILBOAT (1)
- 14 VICTORY (4)
- 15 ANTI- (5)
- 16 BLIX STREET (3)
- 17 MATADOR (7)
- 18 ULTIMATUM (1)
- 19 VP (1)
- 20 COLLIPARK (1)

#### Top Independent Album Labels

Pos. LABEL (No. of Chartered Titles)

- 1 KOCH (22)
- 2 TVT (7)
- 3 ARTEMIS (13)
- 4 EPIGRAPH (16)
- 5 SUGAR HILL (3)

#### Top Billboard Hot 100 Titles

Pos. TITLE—Artist—Imprint/Label

- 1 WASTING MY TIME—Default—TVT
- 2 GIMME THE LIGHT—Sean Paul—VP
- 3 MY NECK, MY BACK—Khia Featuring DSD—Dirty Down/Artemis
- 4 FEELS GOOD (DON'T WORRY ABOUT A THING)—Naughty By Nature Featuring 3LW—TVT
- 5 SAY I YI YI—Ying Yang Twins—Collipark/In The Paint/Koch

#### Top Billboard Hot 100 Labels

Pos. LABEL (No. of Chartered Titles)

- 1 TVT (2)
- 2 VP (2)
- 3 ARTEMIS (1)
- 4 KDCH (1)

#### Top R&B/Hip-Hop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 KINGS OF CRUNK—Lil Jon & The East Side Boys—BMG/TVT
- 2 ALLEY: THE RETURN OF THE YING YANG TWINS—Ying Yang Twins—Collipark/In The Paint/Koch
- 3 THUG MISSES—Khia Featuring DSD—Dirty Down/Artemis
- 4 LOVE MACHINE—Sir Charles Jones—Mardi Gras
- 5 HODNS—Naughty By Nature—TVT
- 6 GUESS WHO'S BACK?—50 Cent—Full Clip
- 7 MACK 10 PRESENTS DA HOOD—Mack 10 Presents Da Hood—Hoo-Bangin'/D3
- 8 LIVIN' LEGEND—B.G.—Choppa City/In The Paint/Koch
- 9 THIS IS THE LIFE I LEAD—Daz Dillinger—OCF/Free/D.R.G.
- 10 DAT'S HOW IT HAPPEN TO 'M—Da Headbussaz—FE/Hypnotize Minds/Street Level

- 11 THE TRIALS AND TRIBULATIONS OF RUSSELL JONES—Of Dirty Bastard—D3/Riviera
- 12 BACDAFCUP: PART II—Oryx—Other Peoples Money/In The Paint/Koch
- 13 SPECIAL EDITION—Infamous 1000—BMG/LandSpeed
- 14 WELCOME TO THE DOPE HOUSE—The Dayton Family—In The Paint/Koch
- 15 THUG MISSES—Khia Featuring DSD—Dirty Down
- 16 WILD GREMLINZ—Nature—Casino/Sequence
- 17 TRU DAWGS—C-Murder—D3/Riviera
- 18 REVOLVERLUTION—Public Enemy—Slam Jamz/In The Paint/Koch
- 19 TRIPLE 6 MAFIA PRESENTS DJ PAUL—UNDERGROUND VOL. 16: FOR DA SUMMA—DJ Paul—D-Evil/Street Level
- 20 STILL UP IN THIS S\*+!—Frost—Hit A Lick/Koch

#### Top R&B/Hip-Hop Album Imprints

Pos. IMPRINT (No. of Chartered Titles)

- 1 IN THE PAINT (13)
- 2 BME (1)
- 3 DIRTY DOWN (2)

- 4 MARDI GRAS (1)
- 5 TVT (1)
- 6 FULL CLIP (3)
- 7 D3 (5)
- 8 COLLIPARK (1)
- 9 HOO-BANGIN' (1)
- 10 IM3 (1)

#### Top R&B/Hip-Hop Album Labels

Pos. LABEL (No. of Chartered Titles)

- 1 KOCH (15)
- 2 TVT (3)
- 3 ARTEMIS (1)
- 4 MARDI GRAS (1)
- 5 STREET LEVEL (7)

#### Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 GIMME THE LIGHT—Sean Paul—VP
- 2 SAY I YI YI—Ying Yang Twins—Collipark/In The Paint/Koch
- 3 MY NECK, MY BACK—Khia Featuring DSD—Dirty Down/Artemis
- 4 REALIST HOGAZ—50 Cent Featuring The Notorious B.I.G.—G-Unit
- 5 FEELS GOOD (DON'T WORRY ABOUT A THING)—Naughty By Nature Featuring 3LW—TVT

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I N D I C E S

## Hot R&B/Hip-Hop Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 VP (3)
- 2 KOCH (3)
- 3 TYT (3)
- 4 G-UNIT (2)
- 5 ARTEMIS (1)

## Top Country Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **THIS SIDE**—Nickel Creek—Sugar Hill
- 2 **HALOS & HORNS**—Dolly Parton—Blue Eye/Sugar Hill
- 3 **ROOM TO BREATHE**—Delbert McClinton—New West
- 4 **JERUSALEM**—Steve Earle—E-Squared/Artemis
- 5 **NOW AGAIN**—The Faltiders—New West
- 6 **BIOTRACKS**—Steve Earle—E-Squared/Artemis
- 7 **KENNY ROGERS LOVE SONGS**—Kenny Rogers—onQ/Madacy
- 8 **EASY**—Kelly Willis—Rykodisc
- 9 **CRAZY: THE DEMO SESSIONS**—Willie Nelson—Sugar Hill
- 10 **COUNTRY FAVORITES**—Various Artists—Madacy

- 11 **THE COLOR OF ROSES**—Lorrie Morgan—Image
- 12 **REDNECK FIDDLIN' MAN**—The Charlie Daniels Band—Blue Hat/Audium/Koch
- 13 **STEAL ANOTHER DAY**—Steve Wariner—Selectone
- 14 **I LOVE IT**—Craig Morgan—Broken Bow
- 15 **ANTHOLOGY**—John Anderson—Audium/Koch

## Top Country Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 SUGAR HILL (4)
- 2 NEW WEST (3)
- 3 ARTEMIS (2)
- 4 MADACY (4)
- 5 KOCH (5)

## Hot Country Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **ALMOST HOME**—Craig Morgan—Broken Bow
- 2 **MINIVAN**—Hometown News—VFR
- 3 **I WANT MY MONEY BACK**—Sammy Kershaw—Audium
- 4 **I'D LOVE TO LAY YOU DOWN**—Daryle Singletary—Audium

- 5 **HARO CALL TO MAKE**—J. Michael Harter—Broken Bow

## Hot Country Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 BROKEN BOW (4)
- 2 AUDIUM (6)
- 3 VFR (4)
- 4 DREAMCATCHER (1)
- 5 SUGAR HILL (3)

## Top Latin Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **UNA LAGRIMA NO BASTA**—Los Temerarios—AFG Sigma/Fonovisa
- 2 **PERDONAME MI AMOR**—Conjunto Primavera—Fonovisa
- 3 **LA REINA DEL SUR**—Los Tigres Del Norte—Fonovisa
- 4 **NO ME SE RAJAR**—Banda El Recodo—Fonovisa
- 5 **EL NUMERO 100**—Ramon Ayala Y Sus Bravos Del Norte—Freddie
- 6 **EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA**—Joan Sebastian—Musart/Balboa

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- 8 **GREATEST HITS**—Los Bukis—Fonovisa
- 9 **MAS DE MI ALMA**—Marco Antonio Solís—Fonovisa
- 10 **LAS ROMANTICAS DE PANCHITO BARRAZA**—Panchito Barraza—Musart/Balboa

## Top Latin Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 **BALBOA** (11)  
2 **FONOVISA** (15)  
3 **FREDDIE** (6)  
4 **WHITE LION** (2)  
5 **ST. CLAIR** (1)

## Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **PERDONAME MI AMOR**—Conjunto Primavera—Fonovisa
- 2 **DEL OTRO LADO DEL PORTON**—Ramon Ayala Y Sus Bravos Del Norte—Freddie
- 3 **CUANDO TE ACUERDES DE MI**—Marco Antonio Solís—Fonovisa
- 4 **UNA LAGRIMA NO BASTA**—Los Temerarios—Fonovisa

- 5 **NO ME SE RAJAR**—Banda El Recodo—Fonovisa

## Hot Latin Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 **FONOVISA** (23)  
2 **BALBOA** (9)  
3 **FREDDIE** (2)  
4 **LA SIERRA** (1)  
5 **LATIN WORLD** (2)

## Hot Rap Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **MY NECK, MY BACK**—Khia Featuring DSD—Dirty Down/Artemis
- 2 **SAY I YI YI**—Ying Yang Twins—Collipark/In The Paint/Koch
- 3 **GUINNE THE LIGHT**—Sean Paul—VP
- 4 **FEELS GOOD (DON'T WORRY BOUT A THING)**—Naughty By Nature Featuring SLW—TVT
- 5 **NO LETTING GO**—Wayne Wonder—Greensleeves/VP

## Hot Rap Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ARTEMIS** (1)

- 2 **VP** (3)  
3 **KOCH** (2)  
4 **TVT** (1)  
5 **G-UNIT** (1)

## Hot Dance Singles Sales

Pos. TITLE—Artist—Imprint/Label

- 1 **L'ITALIANO**—The Sicilians Featuring Angelo Verato—Nervous
- 2 **SOLSBURY HILL**—Erasme—Mute
- 3 **THE NEED TO BE NAKED**—Amber—Tommy Boy
- 4 **HEAVEN**—Eyra Gail—24/7/Artemis
- 5 **FEELS GOOD (DON'T WORRY BOUT A THING)**—KELLY G. CLUB MIX)—Naughty By Nature Featuring SLW—TVT
- 6 **SHADOWS IN THE NIGHT**—Michael Damian—Weir Brothers/Modern Voices
- 7 **ANYWAY (MEN ARE FROM MARS)**—Amber—Tommy Boy
- 8 **TROY (THE PHOENIX FROM THE FLAME)**—Sinead O'Connor—Radikal
- 9 **THE SOUND OF GOODBYE**—Peregrinus Dreamer—Nervous
- 10 **IT'S LOVE (TRIPPIN')**—Andrea Brown—Groovious/Strictly Rhythm

## Hot Dance Labels

Pos. LABEL (No. of Charted Titles)

- 1 **TOMMY BOY** (10)  
2 **NERVOUS** (6)  
3 **MUTE** (1)  
4 **RADICAL** (5)  
5 **ARTEMIS** (1)

## Top Electronic Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **N.Y.C. UNDERGROUND PARTY 5**—Louie DeVito—Dee Vee/Musicrama
- 2 **LOUIE DEVITO'S DANCE FACTORY**—Louie DeVito—Dee Vee/Musicrama
- 3 **SIMPLE THINGS—Zero 7**—Quango/Ultimate Dilemma/Palm
- 4 **THE RICHEST MAN IN BABYLON**—Thievery Corporation—Eighteenth Street Lounge
- 5 **DJ ENCORE PRESENTS: ULTRA DANCE 02—DJ Encore**—Ultra
- 6 **ORIGINAL PIRATE MATERIAL**—The Streets—Vice/Atlantic
- 7 **ULTRA DANCE 01**—Johnny Vicious—Ultra
- 8 **COMMUNITY SERVICE**—The Crystal Method—3AM/Ultra

- 9 **DANCE MIX NYC—VOL. 2**—The Ridgell—Tommy Boy
- 10 **ULTRA, TRANCE 1**—David Waxman—Ultra

## Top Electronic Labels

Pos. LABEL (No. of Charted Titles)

- 1 **MUSICRAMA** (5)  
2 **ULTRA** (11)  
3 **PALM** (3)  
4 **TOMMY BOY** (7)  
5 **EIGHTEENTH STREET LOUNGE** (1)

## Top Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **IN THE SUN**—Jane Monheit—N-Coded/Harlock
- 2 **IN BLUE**—Karin Allyson—Concord Jazz/Concord
- 3 **MICHAEL FEINSTEIN WITH THE ISRAEL PHILHARMONIC ORCHESTRA**—Michael Feinstein—Concord
- 4 **COME DREAM WITH ME**—Jane Monheit—N-Coded/Harlock
- 5 **PETER CINCOTTI**—Peter Cincotti—Concord
- 6 **FOR ELA**—Patti Austin—Playboy Jazz/Concord

Continued on page 26

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### TOP JAZZ ALBUMS

Continued from page 26

- 7 **TALES OF WONDER**—Nwenna Freelon—Concord
- 8 **THE LAST CONCERT**—Rosemary Clooney—Concord
- 9 **KEELY SWINGS BASIE-STYLE WITH STRINGS**—Keely Smith—Concord
- 10 **WOOD**—Brian Bromberg—A440/Rykodisc

### Top Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 **CONCORD** (12)
- 2 **WARLOCK** (3)
- 3 **TELARC** (7)
- 4 **RYKODISC** (1)
- 5 **DIRECT SOURCE SPECIAL PRODUCTS** (1)

### Top Contemporary Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **STREETWISE: SMOOTH URBAN JAZZ**—Various Artists—Shanachie
- 2 **SOMEONE TO LOVE YOU**—Kim Waters—Shanachie
- 3 **OUT OF THE BLUE**—Maysa—N-Coded/Warlock
- 4 **INFINITE LOVE 811**—Masque—Meek
- 5 **LOVE'S SILHOUETTE**—Pieces Of A Dream—Heads Up
- 6 **DRIVE**—Russ Freeman—Peak/Concord
- 7 **IN DEEP**—Marion Meadows—Heads Up
- 8 **BOTH SIDES**—The Braxton Brothers—Peak/Concord

### 9 WNJA 15TH ANNIVERSARY

EDITION—Various Artists—WNJA  
10 **KJSF SMOOTH JAZZ SAMPLER FOR ALMS RELIEF VOLUME 13**—Various Artists—KJSF/Rykodisc

### Top Contemporary Jazz Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SHANACHIE** (6)
- 2 **CONCORD** (4)
- 3 **HEADS UP** (3)
- 4 **WARLOCK** (2)
- 5 **MECK** (1)

### Top Billboard Classical 50 Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **BEST OF 25 CLASSICAL PRIORITIES**—Various Artists—Madacy
- 2 **DREAMING**—Andre Rieu—Savoy/Denon
- 3 **BEST OF CLASSICS FROM THE MOVIES**—Various Artists—Madacy
- 4 **GOD BLESS AMERICA: UNITED WE STAND!**—Various Artists—St. Clair
- 5 **TCHAIKOVSKY: NUTCRACKER HIGHLIGHTS**—Various Artists—Direct Source Special Products
- 6 **AN AMERICAN COMPOSER IN CONCERT**—Tim Janis—Tim Janis Ensemble
- 7 **THE VERY BEST OF THE IRISH TENORS**—John McDermott/Anthony Kearns/Ronan Tynan—Music Masters
- 8 **BEST OF CLASSICAL MASTERPIECES**—Various Artists—Madacy
- 9 **25 TRANQUIL CLASSICS**—Various Artists—Vox Classics/Vox
- 10 **LORD OF THE RINGS: SYMPHONY NO.1**—John De Meij—Madacy

### The Billboard Classical 50 Labels

Pos. LABEL (No. of Charted Titles)

- 1 **MADACY** (7)
- 2 **ST. CLAIR** (9)
- 3 **DENON** (1)
- 4 **DIRECT SOURCE SPECIAL PRODUCTS** (2)
- 5 **TELARC** (8)

### Top Pop Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **CHRISTMAS EXTRAORDINAIRE**—Mannheim Steamroller—American Gramophone
- 2 **NICKEL CREEK**—Nickel Creek—Sugar Hill
- 3 **A CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy

- 4 **HAPPY HOLIDAYS**—Various Artists—United Audio  
 5 **CHRONICLE THE 20 GREATEST HITS**—Creedence Clearwater Revival—Fantasy  
 6 **A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramophone  
 7 **SONGBIRD**—Eva Cassidy—Blix Street  
 8 **CHRISTMAS**—Mannheim Steamroller—American Gramophone  
 9 **ALL EYEB ON ME**—2Pac—Death Row/Koch  
 10 **CHRISTMAS LIVE**—Mannheim Steamroller—American Gramophone

## Top Pop Catalog Imprints

Pos. LABEL (No. of Charted Titles)

- 1 **AMERICAN GRAMAPHONE** (6)  
 2 **FANTASY** (2)  
 3 **SUGAR HILL** (1)  
 4 **UNITED AUDIO** (1)  
 5 **BLIX STREET** (2)

## Top Pop Catalog Labels

Pos. LABEL (No. of Charted Titles)

- 1 **AMERICAN GRAMAPHONE** (6)

- 2 **FANTASY** (2)  
 3 **SUGAR HILL** (1)  
 4 **UNITED AUDIO** (1)  
 5 **BLIX STREET** (2)

## Top World Music Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **ALONE IN IZ WORLD**—Israel Kamakawiwo'ole—Big Boy/Mountain Apple Company  
 2 **SEAN NOS NUA**—Sinead O'Connor—Hummingbird/Vanguard  
 3 **BUDDHA-BAR IV**—David Visan—George V  
 4 **THE VERY BEST OF THE IRISH TENDERS**—John McDermott/Anthony Kearns/Ronan Tynan—Music Matters  
 5 **THE IRISH TENDERS: ELLIS ISLAND**—Anthony Kearns/Ronan Tynan/Finbar Wright—Music Matters  
 6 **VAREKA!**—Cirque Du Soleil—Cirque Du Soleil  
 7 **MUSIC DETECTED**—Deep Forest—Red Ink  
 8 **EVANGELINE MADE: A TRIBUTE TO CAJUN MUSIC**—Various Artists—Vanguard  
 9 **CELTIC CHRISTMAS**—Various Artists—Dart

- 10 **CONGO TO CUBA**—Various Artists—Putumayo

## Top World Music Labels

Pos. LABEL (No. of Charted Titles)

- 1 **MOUNTAIN APPLE COMPANY** (2)  
 2 **MUSIC MATTERS** (2)  
 3 **VANGUARD** (2)  
 4 **GEORGE V** (3)  
 5 **PUTUMAYO** (7)

## Top New Age Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **ROMANTIC MELODIES**—Mannheim Steamroller—American Gramophone  
 2 **THE POWER OF LOVE**—John Tesh—Garden City  
 3 **A THOUSAND SUMMERS**—Tim Janis—Tim Janis Ensemble  
 4 **SHARING THE SEASON 4**—Lorie Line—Time Line  
 5 **SACRED WELL**—2002—Real Music  
 6 **HEALING GARDEN MUSIC—RELAXATION**—Roland Hanneman—Madacy Special Products/Medacy  
 7 **ACROSS AN OCEAN OF DREAMS**—2002—Real Music

- 8 **GUITARRA DEL FUEGO**—Johannes Linstead—Real Music  
 9 **HERITAGE COLLECTION: VOL. 3**—Lorie Line—Time Line  
 10 **LIVE!**—Esteban—Daystar

## Top New Age Labels

Pos. LABEL (No. of Charted Titles)

- 1 **AMERICAN GRAMAPHONE** (1)  
 2 **GARDEN CITY** (2)  
 3 **REAL MUSIC** (7)  
 4 **TIM JANIS ENSEMBLE** (1)  
 5 **TIME LINE** (2)

## Top Kid Audio Titles

Pos. TITLE—Artist—Imprint/Label

- 1 **YUMMY YUMMY**—The Wiggles—Lyric Studios  
 2 **CHILDREN SING FOR CHILDREN: 25 CHRISTMAS SONGS**—Various Artists—United Audio/United Multimedia  
 3 **BDS THE BUILDER: THE ALBUM**—Soundtrack—BBC/Koch  
 4 **CHRISTMAS SING-A-LONG**—Wonder Kids—Madacy

- 5 **SKIDADDLE!**—Buck Howdy—Prairie Dog  
 6 **ODD BLESS THE U.S.A. — KIDS SING SONGS FOR AMERICA**—St. John's Childrens Choir—Madacy Kidst/Madacy  
 7 **KID'S SILLY SONGS SING-A-LONGS**—Wonder Kids—Wonder Workshop/Madacy  
 8 **KINDERGARTEN SING & LEARN: 17 SONGS — WHAT KIDS NEED TO KNOW TO SUCCEED**—Various Artists—Wonder Workshop/Madacy  
 9 **KIDZUP: ...AND IT'S CHRISTMAS: SONGS FOR THE HOLIDAY SEASON**—Wendy Wiseman—Kidzup  
 10 **KIDZUP: BEST TODDLER TUNES**—Wendy Wiseman—Kidzup

## Top Kid Audio Labels

Pos. LABEL (No. of Charted Titles)

- 1 **LYRICK STUDIOS** (1)  
 2 **MADACY** (5)  
 3 **UNITED MULTIMEDIA** (1)  
 4 **KOCH** (1)  
 5 **PRAIRIE DOG** (1)

Continued on page 28

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# CHARTS

Continued from page 27

## Top Reggae Albums

Pos. TITLE—Artist—Imp./Label

- 1 **REGGAE GOLD 2002**—Various Artists—VP
- 2 **ME U WANT**—Kya Pi—Caribbean Gold
- 3 **STILL BLAZIN'**—Capleton—David House/VP
- 4 **DHAWL: GREENSLEEVES RHYTHM ALBUM #27**—Various Artists—Greensleeves
- 5 **SOCAL GOLD 2002**—Various Artists—VP
- 6 **RAGGA DANCEHALL ANTHEMS 2002**—Various Artists—Greensleeves
- 7 **GHETTO DICTIONARY: THE ART OF WAR**—Bounty Killer—VP

- 8 **THE BEAT GOES ON**—Tanto Metro & Devonte—Shocking Vibes/VP
- 9 **STRICTLY THE BEST VOL. 29**—Various Artists—VP
- 10 **GHETTO DICTIONARY: THE MYSTERY**—Bounty Killer—VP

## Top Reggae Labels

Pos. LABEL (No. of Charted Titles)

- 1 **VP** (20)
- 2 **GREENSLEEVES** (8)
- 3 **CARIBBEAN GOLD** (1)
- 4 **JAMDOWN** (3)
- 5 **I & D** (1)

## Top Blues Albums

Pos. TITLE—Artist—Imp./Label

- 1 **WAIT FOR ME**—Susan

- Tedeschi—Tone-Cool/Artemis*
- 2 **ROOM TO BREATHE**—Deibert McClinton—New West
- 3 **NOTHING PERSONAL**—Deibert McClinton—New West
- 4 **HOT & SASSY**—Peggy Scott-Adams—Miss Butch/Mardi Gras
- 5 **GET THE BLUES!**—Various Artists—NARM
- 6 **TALKING TO STRANGERS**—Shemekia Copeland—Alligator
- 7 **SO IT'S LIKE THAT**—Joe Bonamassa—Meridian
- 8 **BLUE MOON**—Robben Ford—Concord
- 9 **CAN'T LOOK BACK**—Coco Montoya—Alligator
- 10 **STORIES**—John Mayall and the Bluesbreakers—Eagle/Red Ink

## Top Blues Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ARTEMIS** (4)
- 2 **NEW WEST** (2)
- 3 **ALLIGATOR** (13)
- 4 **MARDI GRAS** (1)
- 5 **NARM** (1)

## Top Gospel Albums

Pos. TITLE—Artist—Imp./Label

- 1 **PRaise IS WHAT I DO**—Shekinah Glory Ministry—Kingdom
- 2 **DUETS**—Doug & Melvin Williams—Blackberry/Malaco
- 3 **NOBODY BUT YOU**—Norman Hutchins—JDI
- 4 **CHURCHIN' WITH DOTTIE**—Dottie Peoples—Atlanta Int'l
- 5 **BEHIND THE VEIL: MORNING GLORY 2**—Juanita Bynum—Shekinah International
- 6 **SEND A REVIVAL**—Keith "Wonderboy" Johnson & The Spiritual Voices—World Wide Gospel
- 7 **TURN IT AROUND**—Elder Jimmy Hicks And The Voices Of Integrity—Amen
- 8 **I OWE YOU THE PRAISE**—Georgia Mass Choir—Savoy/Malaco
- 9 **MEET THE EMMANUELS**—The Emmanuels—DoRohn
- 10 **COME FLY WITH ME**—Luther Barnes—Atlanta Int'l

## Top Gospel Labels

Pos. LABEL (No. of Charted Titles)

- 1 **MALACO** (5)

- 2 **ATLANTA INT'L** (3)
- 3 **KINGDOM** (1)
- 4 **DOROTHY** (3)
- 5 **MEEK** (3)

## Top Contemporary Christian Albums

- 1 **A DEEPER FAITH**—John Tesh—Faith MD/Garden City
- 2 **BLESSED**—Various Artists—Hillsong Australia/Integrity
- 3 **NOBODY BUT YOU**—Norman Hutchins—JDI
- 4 **ONE NATION UNDER**
- 5 **PRaise**—Clint Brown—Trib
- 6 **HILLSONG WORSHIP SERIES: AMAZING LOVE**—Various Artists—Hillsong Australia/Hillsong/Integrity
- 7 **VANESSA**—Vanessa Williams—Bajada/Light
- 8 **WILL BOW TO YOU**—Bob Fitts—Hosanna/Integrity/Word
- 9 **LAKEWOOD LIVE: WE SPEAK TO NATIONS**—Various Artists—Hosanna/Integrity
- 10 **OPEN THE EYES OF MY HEART 2**—Various Artists—Vertical/Integrity
- 11 **MERCY: LIVE FROM DUBLIN**—Eoghan Heaslip—Hosanna/Integrity

## Top Contemporary Christian Labels

Pos. LABEL (No. of Charted Titles)

- 1 **GARDEN CITY** (1)
- 2 **INTEGRITY** (5)
- 3 **JDI** (1)
- 4 **TRIBE** (1)
- 5 **LIGHT** (1)

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# Blue Man Group Takes Its Show On The Road

BY SUSANNE AULT

LOS ANGELES—Blue Man Group attracts 1 million people annually to its four combined stage productions in Las Vegas, New York, Chicago, and Boston. Now, in launching its first full-blown tour, the act wants to add color to the concert business.

Supporting the Blue Man Group album *The Complex* (which started April 22 on Lava Records), the tour begins April 26-27 at Indio, Calif.'s Coachella Valley Music and Arts Festival. Eight theater shows, promoted by Clear Channel Entertainment, will follow through June 2 at the Keller Auditorium in Portland, Ore. There are plans to take the road trip—also called the Complex—on a 40-date amphitheater run in July and August.

Average ticket prices are \$30-\$35. The dates will feature singer Tracy Bonham, who performs on two tracks on *The Complex*.

## PUTTING IT ALL ON THE LINE

Known for engineering innovative sounds during its stage shows—such

as a mallet smashing a piano—Blue Man Group creators are investing much time and money to ensure that the rock tour lives up to the ensemble's visionary reputation.

"We spent everything that we accumulated in the last two years," says Blue Man Group originator Chris Wink. He insists—without revealing specifics—that this is just a slight exaggeration of the resources that went into the Complex. "We spent everything we had to make this our best next show. We're doing 40 more dates in July and August, so our hope is to be in black rather than red ink. . . . But we're lucky that we have the day jobs of our theater [professionals]."

Speaking on behalf of other group originators Phil Stanton and Matt Goldman, Wink says that "most bands don't take 50 weeks to build a show. . . . our record label thinks we're crazy."

Trying to get across just how intricate the Complex will be, Wink says that at one point a holograph-

ic image of a jellyfish will swim across a number of video monitors that have had their glass screens cracked. At another time, dragonflies will appear to swarm the stage. Seven drummers will be incorporated into the act.

"After 30 years of doing rock'n'roll shows, this is the most refreshing and challenging project I've come across in my career," Complex production designer Marc Brickman says. "[Blue Man Group's] commitment to the music world is really staggering."

Brickman—who has supervised the onstage look for tours by such notable acts as Pink Floyd, Paul McCartney, Nine Inch Nails, and No Doubt—says that he so believed in the Complex striking audience gold that he packed up and moved from Malibu, Calif., to live in New York during the months he was laying out the show.

Brickman says the six-track production, 12-member band, and three Blue Man Group performers (who will vary throughout the tour



**Complexity Can Be a Good Thing** Blue Man Group's theater show is being staged in four cities. Its innovative concert tour will visit such markets as Indio, Calif., and Portland, Ore. The original Blue Man Group members—who are not part of the touring company—are, from left, Matt Goldman, Phil Stanton, and Chris Wink.

but will not include Wink, Stanton, or Goldman) is a big project for theaters. But the Complex is falling within a standard 8 a.m. to 5 p.m. load-in and three-hour load-out time, so crew costs are manageable.

While "the guys have definitely gone to the wall [with the expense], they've all worked really hard to make every penny count," Brickman says. "They should come out OK. I'm hoping this will tour for years and be accepted by the music community."

## SOMETHING NEW TO SEE

One obvious question regarding the tour's concept is whether those people familiar with Blue Man Group's current productions can get something fresh out of the Complex. Wink says that the worry of paying for the same thing twice is likely clouding buyers' minds in New York and Chicago. Complex tickets are moving slower in those cities than tickets at fresh markets, such as the now-sold-out May 18 date at the Warner Theater in Washington, D.C.

"Other places, like Seattle, Portland, and Denver—we've never been there before, so I think that people are clamoring for any version of Blue Man that they can get their hands on," Wink says. "But for Chicago and New York, the challenge is to get people to understand that this has nothing to do with the theatrical show."

Granted, signature Blue Man Group elements will be infused into the rock show, such as the performers' deadpan sense of humor and use of unique instrumentation—for example, their invention of the "New York Noise" that is whooshed through the air. But Brickman says that what stands out to him in prepping the Complex is "this is great music. It really moves like a rock'n'roll show."

Blue Man Group's debut album, the instrumental *Audio*, has sold

414,000 units since its December 1999 release, according to Nielsen SoundScan. And Larry Webman, VP/agent at the act's booking agency Little Big Man, is confident that attention for the Complex album will spill over into the tour. The video for *The Complex*'s first single, "Sing Along"—which features Dave Matthews Band—is currently airing on VH1, and the track "The Current" will run in ads for the upcoming film *Terminator 3*.

Also, the Blue Man Group has locked a string of promotional spots in April and May on *The Tonight Show With Jay Leno*, *Late Night With Conan O'Brien*, and *Liveline With Regis and Kelly*, among other TV programs.

"All of this is happening at once: There's the album coming to the radio. Like any other band, there's going to be more awareness," Webman says. "Theater is what people know [Blue Man Group] for. But we have to convince people that [the Complex] is different."

Fostering another family show is an exciting premise for Webman, who hopes the wide appeal of the Blue Man Group's stage shows will translate to the Complex. As proof that this goal can be reached, he points to his having to skip some cities on the tour's initial routing because the markets lacked a large enough theater.

"The audience range for this is so big," Webman says. "We can make an amazing tour."

For Wink, the Complex shows are a natural progression for Blue Man Group, since its mission is to take risks within the entertainment world.

"You've got to keep reinventing yourself. You've got to keep surprising yourself," Wink says. "You don't want to be predictable. You want to wake up and think, 'What's the most exciting thing to do?' Well, this is it."

## IEG/Billboard Tour Sponsorship Roundup Debuts

Recognizing the vital importance of corporate sponsorships in the concert industry—both as a vehicle to help underwrite tour expenses and as a much-needed revenue stream for venues via naming-rights deals—*Billboard*'s touring section will run a monthly sponsorship chart in cooperation with IEG Sponsorship Report, the Chicago-based biweekly newsletter covering sports, arts, entertainment, and marketing.

Compiled by IEG Sponsorship Report's senior editor William Chipps and coordinated by *Billboard*'s senior editor of touring Ray Waddell, the IEG Tour Spon-

sorship Roundup, below, will feature information on tour and venue sponsorships, estimated fees, and the agencies/executives behind the deals.

Since IEG began analyzing sponsorships more than 20 years ago, the value of that business has soared by billions of dollars. The IEG Tour Sponsorship Roundup in *Billboard* will provide timely, pertinent information regarding key movers and shakers in the live-entertainment sponsorship game and important deals taking place in the coming months.

"We kept our finger on the pulse of this industry by constantly stay-

ing in touch with the deal-makers, and as a result we stay on top of any trends," Chipps says. "Companies are obviously keeping a closer eye on their budgets these days, given the economy, but they're still spending money on sponsorships and still see sponsorships as a viable alternative to traditional media."

The chart is not intended to be comprehensive in nature. Instead, it will focus on unique and trend-setting initiatives in a tough, competitive market, regardless of the size and scope of the artist, tour, venue, or deal. The chart will run the first issue of every month.

## IEG/BILLBOARD TOUR SPONSORSHIP ROUNDUP

Sponsor	Tour	Estimated Fee	League	Deal-Makers
AT&T Wireless AT&T Wireless Services	Pete Wentz tour, April-May, 26 stops	\$250,000	Consumers who purchase phone and activate qualified plan receive tickets and artist meet-and-greet, featuring dedicated Van music channel during the month of April. Running online sweep offering trip to Van concert to drive Web site traffic and complete project on-site. Van will tour text messaging by broadcasting song requests and messages to Van on video screens.	Kristine Goss, strategic alliances and segment marketing national manager; Jani Holt, marketing, sponsorship co-marketing; AT&T Wireless; Dana Hoffman, VP/partner director; Frankfort; Sam Fellows, executive VP of finance; Andrei: Bakhtin, partner, the Firm.
Nonda Civic American Honda Motor Co.	Civic tour featuring New Found Glory & Good Charlotte, April-June, 30-plus dates	\$1.5 million	Running promote offering the chance to win one of 12 customized Civic cars: two of the vehicles will be awarded through a national points-touted on-donator.com. Also offering early bird sales through the Web site. Hosting Civic Tour Meet-Shop Music. Launch of each venue.	Charles Koch, manager of regional marketing; and Doug Hoffman, national advertising manager; American Honda; Bob Torkin, CEO, Marketing Factory; Steve Beekman, VP, Public Relations & Associates.
Lipton Unilever Beaufort North America	Dixie Chicks North America May 1-Aug. 4, 59 stops	\$2.5 million	Will use talent in TV commercial, sample Lipton Iced Tea and Lipton Ice Tea products at concerts and run in-store instant win promo offering VIP passes, CDs, jackets, and other tour merchandise.	Virginia Blake Wolf, marketing director; Pepsi-Lipton Tea Partnership; Sephora; Lipton Tea; group account director; Aaron Warren Entertainment; Constance Schwartz; VP, Strategic marketing, the Firm.



Compiled by William Chipps, senior editor, IEG Sponsorship Report

ARTIST	VENUE/ CITY/ STATE	GROSS/ TICKETS (PRICE)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN & BILLY JOEL	Xcel Energy Center, St. Paul April 17	\$2,194,890 \$195,285/945	18,162 seated	Jam Prods.
BILLY JOEL & ELTON JOHN	Bradley Center, Milwaukee April 8	\$2,073,705 \$119,547	17,847 seated	Clear Channel Entertainment
ELTON JOHN & BILLY JOEL	Fordgoth, Tampa, Fla. April 19	\$1,815,477 \$129,517/944	22,852 seated	Jam Prods.
BRUCE SPRINGSTEEN & THE E STREET BAND	ARCO Arena, Sacramento, Calif. April 8	\$1,806,176 \$75,949/55	14,295 seated	Clear Channel Entertainment
TIM MCGRAW	First Union Spectrum, Philadelphia April 5	\$795,710 \$95.75/526.75	15,383 18,118	Clear Channel Entertainment The Messner Group
TIM MCGRAW	Nationwide Arena, Columbus, Ohio April 5	\$716,145 \$68.75/526.75	15,507 18,000	Clear Channel Entertainment The Messner Group
TIM MCGRAW	Savvis Center, St. Louis April 8	\$641,678 \$67.75/527.75	12,710 seated	Clear Channel Entertainment The Messner Group, In-house
MOBY	Auditorio Nacional, Mexico City April 7-8	\$508,895 \$4.00/550 (seats) \$91.74/518.51	15,199 17,066 live shows	CGESA Presents, CIE Events
JOHN FARNHAM	Darwent Entertainment Center, Hobart, Australia April 22-23	\$556,712 \$537,209 Australian \$62,502/89	11,148 11,510 three shows	Glen Wharfing, TalentWorks
PEARL JAM, SLEATER-KINNEY	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas April 8	\$458,280 \$56,540	11,669 \$15,613	Clear Channel Entertainment
PEARL JAM, SLEATER-KINNEY	Verizon Wireless Amphitheater, Seama, Texas April 5	\$428,064 \$48,064	12,716 20,000	Clear Channel Entertainment
AVRIL LAVIGNE, SIMPLE PLAN, G.O.B.	Xcel Energy Center, St. Paul April 20	\$426,873 \$28.50/523.50	15,335 seated	Jam Prods.
ASHA BHOSLE, ADMAN SAMI	Sovereign Bank Arena, Newark, N.J. April 19	\$270,130 \$150/\$100/\$75/\$40	6,387 7,125	Bahart Johnson
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Tollman-Lee County Center, Tallahassee, Fla. March 22	\$380,835 \$45.75/525.75	8,011 seated	Clear Channel Entertainment
AVRIL LAVIGNE, G.O.B., SWOLEN MEMBERS	Ball Center, Miami, Fla. April 11	\$356,381 \$187,269 Canadian \$24.50	14,799 seated	Gillett Entertainment Group, House of Blues Canada
TOM PETTY & THE HEARTBREAKERS	The Vic, Chicago April 13, 14, 16, 18-17	\$343,134 \$49.50	6,532 five soldouts	Jam Prods.
GAITHER HOMECOMING	Bi-C Center, Greenville, S.C. April 19	\$314,113 \$21.50/516.50	14,591 15,462	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Van Braun Center, Birmingham, Ala. March 22	\$311,246 \$44.75/523.75	7,276 seated	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Teco Arena, El Paso, Texas March 22	\$304,637 \$44.75	8,812 seated	Clear Channel Entertainment
GAITHER HOMECOMING	Pratt Center, Dover, Ohio April 19	\$278,235 \$32.75/516.75	8,648 10,017	Clear Channel Entertainment
THE MOODY BLUES	Wells Resort Theatre, Brown, Mo. March 14-15	\$267,186 \$64.50/505/\$29.50	4,400 two soldouts	The Sullivan Co.
JAGUARES	Universal Amphitheatre, Universal City, Calif. March 22	\$255,489 \$54,949/\$46.50/\$24	8,029 5,139	House of Blues Concerts
50 CENT, BUSTA RHYMES, CLIPSE, FRANKIE J.	Ford Center, Oklahoma City April 19	\$248,867 \$39.50/518.50	8,817 7,525	The Event Group
AVRIL LAVIGNE, SIMPLE PLAN, G.O.B.	UIC Pavilion, Chicago April 19	\$248,080 \$50,425	8,853 seated	MAJ Concerts
50 CENT, CLIPSE	Punching Center, Lincoln, Neb. April 19	\$248,314 \$55,933.50	7,412 seated	Steve Ustin Presents, Clear Channel Entertainment
NEW FOUND GLORY, GOOD CHARLOTTE, LESS THAN JAKE, THE DEASTERS	Target Center, Minneapolis April 19	\$228,762 \$24.50	10,232 seated	Clear Channel Entertainment
SILVERCHAI	Sydney Entertainment Centre, Sydney April 19	\$228,560 \$371,155 Australian	7,510 seated	John Watson Mgmt., Trading Post Agency
LINKIN PARK, MUDVAYNE, XZIBIT, BLINDSIDE, SUPERNATURAL	Doo Haden Center, Ft. Worth, Texas April 19	\$222,885 \$30.75/529.50	6,678 seated	Clear Channel Entertainment, Starline Concerts
SILVERCHAI	Brisbane Convention Center, Brisbane, Australia March 22-23	\$220,220 \$121,000 Australian	7,088 two soldouts	John Watson Mgmt., Trading Post Agency
FOO FIGHTERS, TRANSPLANTS, SPECIAL GOODNESS	Kaiser Arena, Oakland, Calif. April 19	\$212,738 \$30,75/527.50	8,187 seated	Clear Channel Entertainment
ANITA BAKER	Paramount Theatre, Oakland, Calif. April 5	\$207,880 \$60,945.50	3,013 seated	Clear Channel Entertainment
SILVERCHAI	Volcano Arena, Melbourne, Australia April 8	\$193,558 \$371,155 Australian	6,405 seated	John Watson Mgmt., Trading Post Agency
SILVERCHAI	Belvoir Amphitheatre, Perth, Australia March 28-29	\$182,527 \$101,598 Australian	6,040 two soldouts	John Watson Mgmt., Trading Post Agency
SILVERCHAI	Newcastle Entertainment Center, Newcastle, Australia April 20	\$167,780 \$127,272 Australian	5,591 seated	John Watson Mgmt., Trading Post Agency
SILVERCHAI	Palms Theatre, Melbourne, Australia April 5-6	\$164,802 \$127,225 Australian	5,430 two soldouts	John Watson Mgmt., Trading Post Agency



**Venue Views™**  
by Ray Waddell

**FOND FAREWELL:** On-sales for the Eagles' upcoming Farewell 1 tour have been very positive, according to Eagles manager Irving Azoff. "Most of the dates are spectacular," he says. "But we do have a couple of show ones, like everyone else."



Azoff says that of 36 shows, 33 are either sold out or close to it, and the dates have been added in several markets. Of those that are not clean, "two of those dates need some promotion: Charlotte [Coliseum, May 22, in North Carolina], where we're up against a NASCAR event, and Memphis [the Pyramid, June 7], for whatever reason. To say these dates are slow is relative; they still sold 6,500 the first day."

The better news is that second shows have been added in Atlanta at Philips Arena (May 19 and 20), Houston at Compaq Center (June 16 and 17), and Philadelphia at the First Union Center (July 8 and 9). A third concert was added in Boston for the Fleet Center (July 15, 16, and 18).

Promoted by Concerts West, the Eagles will play 36 dates in early summer, beginning May 9 in Richmond, Va., at the Richmond Coliseum. Eight more dates are set for August; the band is tentatively scheduled to resume touring in the fall, depending on the status of its new record, which is being recorded for the band's own Eagles Recordings label. "They're so close to finishing the record that we're going to let the band definitely wants to complete the project before the fall and that a new single, "Hole in the World," may ship during the tour.

**WHAT CONVERSERS?** Regardless of the backlash at radio or retail, the comments about President George W. Bush from Dixie Chicks singer Natalie Maines at a London show, the Chicks' upcoming Lipton-sponsored arena tour is not suffering any ill effects, according to Rob Light,

the trio's agent at Creative Artists Agency (CAA) and head of CAA's music division.

"To be brutally honest, there has been no effect, other than the odd phone call to a building inquiring about a refund. There's a lot more noise than action," Light says, adding that the buildings are getting more calls from people wanting to buy any tickets that may have been refunded.

Light adds that requests for refunds will not necessarily be honored. "Technically, there are no grounds for refunds, and no one's gonna get one. But that doesn't stop people from asking."

Light says that of 59 shows, only six have any seats left, and those are 85%-90% sold out and should be clean by the time the tour begins May 1 at the Bi-Lo Center in Greenville, S.C. Bi-Lo Center GM Ed Rubenstein says his building did receive "quite a few inquiries [about refunds], e-mails mostly, but it has died down considerably. Our policy is no refunds, unless the act cancels."

Rubenstein says there "possibly" may be some picketing or protests at his building for the show. "As is typical, we're making an area available to protesters. And we're asking [potential] protesters who have contacted the building to write back to us with their name and address, and not many have come back," he says. "We have rules and regulations for anyone protesting a show, one of which is to not interfere with our patrons attending the concert."

And although the uproar seems to have subsided, "we're going on the assumption that it may get a little more active as the show approaches. Both sides have rights here, so I guess it's a healthy exchange in the American way. We'll be prepared."

The Chicks' March 1 national on-sale (which was prior to Maines' comments) moved 867,000 tickets worth \$49 million at the box office during the weekend. The tour concludes Aug. 4 in Nashville at the Gaylord Entertainment Center (GEC). "We had some calls and e-mails, but we weren't deluged with them," GEC GM Hugh Lombardi says. "The show sold out quickly."

Joan Osborne provides support on the first leg, and Michelle Branch carries those duties the second. The tour works with several different promoters, cutting separate deals in each market. Light says, "The show itself is going to be great musically, and artistically, [the Chicks'] vision will blow people's minds."



LAST WEEK		TITLE	ARTIST (ARTIST/PROMOTION LABEL)	LAST WEEK		TITLE	ARTIST (ARTIST/PROMOTION LABEL)	LAST WEEK		TITLE	ARTIST (ARTIST/PROMOTION LABEL)
1	21	Don't Dislike It	THE NOTORIOUS B.I.G. (A&M)	26	36	Never Scared	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	56	63	P.I.M.P.	NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
2	6	Get Ready	THE NOTORIOUS B.I.G. (A&M)	25	35	21 Questions (Again)	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	63	54	21 Questions (Again)	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
3	3	Beautiful	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	27	37	I Wish I Wasn't	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	54	35	You Much For Me	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
4	1	I Know What You Want	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	30	38	Pimp Juice	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	35	47	Creepin' De	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
5	6	Can't Take You	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	33	39	Love Of My Life (Like De Hip Hop)	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	47	37	Cry Me A River	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
6	5	In Da Club	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	29	37	Get By	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	37	38	Never Leave You	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
7	7	How You Gonna Act Like That	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	37	37	Guess What	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	61	61	It's A Party (Part 2)	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
8	1	I Can	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	36	36	Fashion	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	66	66	Love Calls	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
9	10	Injections	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	28	38	Niggas	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	39	39	All I Need	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
10	12	Miss You	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	39	39	Shawty, Wanda, Canada	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	57	40	X-Gene Give It Ya	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
11	13	The Jams II	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	49	49	Deathhouse	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	46	46	Loudmouth	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
12	13	Put That Woman First	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	32	32	Sick Of Being Lonely	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	65	65	How You Want That	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
13	14	Say Yes	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	40	40	Like A Pump	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	76	76	Right There	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
14	15	No Letting Go	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	38	38	Still Bullin'	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	62	62	Comin' Over	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
15	16	Magick Stick	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	31	31	Rock Wit U (Uhuhuh Baby)	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	51	51	That Girl	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
16	17	What Would You Do	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	34	34	All I Have	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	69	69	Chorus	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
17	18	Emotion's a Disaster	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	44	44	In Love With A	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	60	60	Yeah You Know It	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
18	19	Girlfriend	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	43	43	Flip Daddy	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	64	64	Serpen	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
19	20	Ever	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	53	53	My Never Leave	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	70	70	Make Me A Song	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
20	21	No Gays	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	52	52	Rock Your Body	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	73	73	Far Away	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
21	22	Snake	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	50	50	Get Low	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	67	67	No Prejudice	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
22	23	Brown Or The Purple	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	48	48	I Stop The Love (The Purple)	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	70	70	Excuse Me Miss Again	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
23	24	Hell Fire	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	42	42	Guessin' Folks	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	73	73	Rail W/ Me	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)
24	25	Pump It Up	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	41	41	What Happened To That Boy	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)	75	75	What Up Gonna	THE NOTORIOUS B.I.G. (A&M/REPRISE DISTRIBUTION)

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## R&B/HIP-HOP

# Words & Deeds.™

by Rhonda Baraka

**BME MAKES MOVES:** Atlanta-based Black Market Entertainment (BME), home of Lil Jon & the East Side Boyz and Chyna White, continues to get crunk this spring. The independent company is enjoying the success of two new releases—Trillville's "Neva Eva" and Lil Scrappy's "Head Bussa"—with the emerging style of rap that is steadily growing in popularity.

"'Head Bussa' is the first crunk song that comes with a dance," says BME partner **Vincent Phillips**, who attributes Lil Scrappy's success to his appeal among high-school and college students. "The big thing is that [Lil Scrappy] came with his own following. They do shows and bring out 1,500 kids. They depict the frustrations of the youth."

Phillips says both acts—which are getting airplay across the Southeast as well as in the Midwest—are also benefiting from the recent success of other crunk music progenitors like Lil Jon, **Bone Crusher**, and **David Banner**. “Being the same label that has Lil Jon and Chyna White, we felt like [Trillville and Lil Scrappy] fit right in at BME. Everybody’s looking for something crunk.”

Phillips also revealed that BME is "in discussions with several major record companies about entering into a label situation."

**HIP-HOP ON DISPLAY:** Spelman College in Atlanta is hosting an extraordinary exhibition titled *One Planet Under Groove: Hip Hop and Contemporary Art*. The exhibition, which opened March 21 and runs through May 17 at the Spelman College Museum of Fine Art at the Camille Olivia Hanks Cosby Academic Center, features more than 50 works—including sculptures, video presentations, and paintings—by African-American, British, and Japanese artists.

Spelman Museum Advisory Council member **Chaundra Hughes** says, "One Planet Under a Groove depicts the overwhelming influence that hip-hop has had as a culture, and its presence here at Spelman speaks directly to its impact on a universal audience."

Dr. Andrea Barnwell, director of the museum, says the works in the exhibition display how much "hip-hop has really informed the world." She explains, "Here you have a trend that started in the streets of the Bronx [N.Y.]. Who knew that it was going to grow into a multimillion-dollar industry, let alone go international? It's really phenomenal."

Examining both old-school and new-school hip-hop, the exhibition embraces the culture as a whole, not just rap music, Barnwell says. "There

are pieces that do everything from talk about specific works of art to others that examine this phenomenon about gold teeth and clothing."

Barnwell says one of the most entertaining pieces in the exhibition is a video by artist **Adrian Piper** called "Funk Lessons." "She's completely sarcastic and tongue-in-cheek," Barnwell says. "It's literally this woman on video giving funk lessons, and she's in many ways making fun of her audience."

Unlike most museum exhibitions, Barnwell says *One Planet Under a Groove* encourages interaction. "It's this concept of you going into a museum and you know you don't touch anything and you definitely don't step on anything. But here we have this breakdance board encouraging people to dance, to step, to do all these things."

**ALL OR NOTHING FOR PLATOON:** Fear Entertainment's 54th Platoon is gearing up for a series of college campus appearances in support of its May 6 FUBU Records debut. *All or Nothing* Group member Big Nut says the campuses of Mississippi Valley and Jackson State in Mississippi and of Southern University and Grambling State in Louisiana are all on the group's radar. "We're doing a little promotion out there in those areas, plus hitting some of the area schools that we went to," he says. "We went to Grambling, so we're going back to show our support."



#### 54TH PLATOON

Member **JS** says the group is looking forward to promoting the album, which he says is marked by its wide variety of styles. "No two tracks on our album [put] you in the same state of mind. There are so many different areas that we bring you in musically that it's hard to classify us. So when you listen to the album from beginning to end, it's full-circle; we bring you back to where we started. And it's a complete thought."

Rhonda Baraka may be reached at [rbaraka@comcast.net](mailto:rbaraka@comcast.net).

## Billboard® HOT R&amp;B/HIP-HOP SINGLES SALES™

LAST WEEK	THIS WEEK	TITLE	ARTIST (IMPACT/PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMPACT/PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMPACT/PROMOTION LABEL)
21	1	All Life Long	THE JAMALS (JAMALS 1)	23	30	Y'all Don't Know	THE JAMALS (JAMALS 1)	36		Ignition	THE JAMALS (JAMALS 1)
2	2	Who Run Thru	THE JAMALS (JAMALS 1)	24	11	He'll Turn Me On	THE JAMALS (JAMALS 1)	37		Choppy Style	THE JAMALS (JAMALS 1)
3	3	You Let Me	THE JAMALS (JAMALS 1)	25	16	Beautiful	THE JAMALS (JAMALS 1)	38		Tha Love	THE JAMALS (JAMALS 1)
13	5	Get What You Want	THE JAMALS (JAMALS 1)	26	34	Incomplete	THE JAMALS (JAMALS 1)	39		Care 4 U	THE JAMALS (JAMALS 1)
5	6	So Boy Playin'	THE JAMALS (JAMALS 1)	27	40	Excuse Me Miss	THE JAMALS (JAMALS 1)	40		Play Wit It	THE JAMALS (JAMALS 1)
5	7	Emotional Rollercoaster	THE JAMALS (JAMALS 1)	28	25	Pack Ya Bags	THE JAMALS (JAMALS 1)	41		Respect Me	THE JAMALS (JAMALS 1)
18	8	63/64	THE JAMALS (JAMALS 1)	29	23	Nice Girl, Wrong Place	THE JAMALS (JAMALS 1)	42		Gossip Folks	THE JAMALS (JAMALS 1)
11	9	Never Scared	THE JAMALS (JAMALS 1)	30	17	Excuse Me Miss	THE JAMALS (JAMALS 1)	43		He'll Turn Me On	THE JAMALS (JAMALS 1)
6	10	Hardcore Me	THE JAMALS (JAMALS 1)	31	46	Job	THE JAMALS (JAMALS 1)	44		Guess Who	THE JAMALS (JAMALS 1)
7	11	The Jump Out	THE JAMALS (JAMALS 1)	32	54	So Gone	THE JAMALS (JAMALS 1)	45		Familiar To	THE JAMALS (JAMALS 1)
9	12	Starting Wit Me	THE JAMALS (JAMALS 1)	33	1	Belly Dance	THE JAMALS (JAMALS 1)	46		Shine On Me	THE JAMALS (JAMALS 1)
10	13	Dance Wit Me	THE JAMALS (JAMALS 1)	34	37	Pump Juice	THE JAMALS (JAMALS 1)	47		Star	THE JAMALS (JAMALS 1)
13	14	Remember The Days We Used To Be	THE JAMALS (JAMALS 1)	35	43	A Love	THE JAMALS (JAMALS 1)	48		Work It	THE JAMALS (JAMALS 1)
14	15	Go On Club	THE JAMALS (JAMALS 1)	36	47	The Star Spangled Banner	THE JAMALS (JAMALS 1)	49		Me & My	THE JAMALS (JAMALS 1)
18	16	Just Like You	THE JAMALS (JAMALS 1)	37	41	This Is My Party	THE JAMALS (JAMALS 1)	50		All I Need	THE JAMALS (JAMALS 1)
19	17	Get Busy	THE JAMALS (JAMALS 1)	38	28	Throw Up	THE JAMALS (JAMALS 1)	51		No Letting Go	THE JAMALS (JAMALS 1)
22	18	Hot In A Flame	THE JAMALS (JAMALS 1)	39	48	How I Feel	THE JAMALS (JAMALS 1)	52		In Love Wit	THE JAMALS (JAMALS 1)
23	19	I Know What You Want	THE JAMALS (JAMALS 1)	40	41	Shady	THE JAMALS (JAMALS 1)	53		Foolin' You (Part II)	THE JAMALS (JAMALS 1)
24	20	Cry Me A River	THE JAMALS (JAMALS 1)	41	39	Get Low	THE JAMALS (JAMALS 1)	54		Get Low	THE JAMALS (JAMALS 1)
20	21	Remember The Days We Used To Be	THE JAMALS (JAMALS 1)	42	38	What You Do	THE JAMALS (JAMALS 1)	55		Everybody	THE JAMALS (JAMALS 1)
15	22	Close Close (Circles)	THE JAMALS (JAMALS 1)	43	56	Brownie's Man Up (With Her Love)	THE JAMALS (JAMALS 1)	56		I Need A Man	THE JAMALS (JAMALS 1)
75	23	Rick Man	THE JAMALS (JAMALS 1)	44	42	Back In The Day	THE JAMALS (JAMALS 1)	57		When I Get You Alone	THE JAMALS (JAMALS 1)
53	24	Soldier's Heart	THE JAMALS (JAMALS 1)	45	31	Yeah Yeah I Know It	THE JAMALS (JAMALS 1)	58		Kick'n Ass	THE JAMALS (JAMALS 1)
29	25	Up In Da Club 2nite	THE JAMALS (JAMALS 1)	46	24	I Need You Now (Live)	THE JAMALS (JAMALS 1)	59		Bump, Bump, Bump	THE JAMALS (JAMALS 1)
6	26	Get Busy	THE JAMALS (JAMALS 1)	47	45	Ma, I Don't Love Her	THE JAMALS (JAMALS 1)	60		Sax, Money & Music	THE JAMALS (JAMALS 1)

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A Man of Many Hats...

# GEORGE DUKE

Producer

Music Director

Songwriter

Musician

Performing Artist

Composer

Grammy Award Winner



BPM Announces...

His New CD Release

## FACE THE MUSIC

Featuring the single #1 most added at Urban A.C. radio format

## "Guess You're Not The One"



**24** Monitor Adult R&B

**#23** Debut On R & R

### STATIONS THAT "ARE THE ONE":

WHUR	WCFB	WDZZ	KIEY	KVGS
WDAS	WBAY	KQXL	WLOV	KULH
WHOT	WLXC	WDLT	WQXK	KMOJ
WMGL	WYBE	WKXI	KMJM	WFLM
WSOL	WIMX	KOKY	KMJX	WWIN

The Touch Format

MANAGEMENT: Consolidated Productions 323/935-4444

BOOKING: Associated Booking Company 212/374-2400

PUBLIC RELATIONS: The Stokes Company 323/913-7000

BPM RECORDS: 714/778-3864



## Billboard® HOT R&amp;B/HIP-HOP SINGLES &amp; TRACKS

[illegible]

# U.S. Biggest Latin Market Amid Regional Slump

BY LEILA COBO

MIAMI—Bad news is relative. Take the global music sales figures recently released by the International Federation of the Phonographic Industry (IFPI), which indicate that the retail sales value of music in Latin America dropped by 12.7% in 2002.

The dramatic decline is far worse than the 7.6% downturn experienced by the global market as a whole. But it is still far better than the appalling 22% drop in value registered for the region in 2001. And taking into account the 115.4% rise in retail value for music video and DVD sales, the retail value for video and music sales dropped 9.8%, with a 5.4% drop in units sold.

Still, this 2002 figure is far from being a cause for celebration. While sales in Brazil were up 4.4% in retail value, that rise represents only a partial recovery from the drastic 25% decline of 2001. Meanwhile, sales in Mexico—the 10th-largest music market and the largest Latin American market—continued to suffer, with an 18.6% decline in retail value. This leaves the U.S. market as the largest market in the world for Spanish-language music, with a retail value of \$551 million despite a drop from 2001 of 14.3%, according to the Recording Industry Assn. of America (RIAA).

That is bigger than the Spanish and Mexican markets (\$506 million and \$445 million, respectively). The U.S. is the leading market in terms of retail value, even though Mexico and Brazil outrank the U.S. in units sold.

As has been the case for the past two years, industry officials attributed Latin America's slippery decline to political and economic factors, as well as rampant piracy.

IFPI Latin America regional director Raúl Vázquez says, "The region's economy and social conditions haven't allowed the recording industry at all, but even more alarming is this attack of organized crime in the form of piracy."

Vázquez says a prime example is Brazil. Sales are up, thanks to massive

## Recorded Music Sales in Latin Markets

Country	2002 Units	2001 Units	Percent Change	2002 Sales	2001 Sales	Percent Change
Argentina	6.1	11.1	-45.1	\$27.2	\$35.5	-23.5
Brazil	79.5	78.2	1.6	354.0	341.8	3.6
Central America	3.1	3.4	-6.6	28.2	25.9	9.1
Chile	7.0	5.7	22.5	40.3	38.9	3.7
Colombia	7.9	10.4	-24.6	66.1	90.9	-27.4
Ecuador	0.7	0.8	-12.5	9.2	10.8	-14.9
Mexico	54.1	56.7	-4.4	445.5	547.4	-18.6
Paraguay	0.2	0.2	8.9	0.1	1.4	-36.0
Peru	0.4	1.0	-56.8	2.2	6.3	-65.0
Uruguay	0.1	0.4	-72.3	1.8	5.1	-64.9
U.S. Latin	41.1	48.7	-15.6	\$50.7	\$62.6	-14.3
Venezuela	2.1	5.2	-59.4	15.9	31.5	-49.5

Source: IFPI/RIAA. Figures in millions. Sales converted to U.S. dollars. Sales do not include music videos.

catalog releases and low pricing. But the country suffers from the importation of millions of blank CD-Rs through Paraguay, which are used to illegally copy CDs. Brazil's piracy rate now stands at approximately 53% of the total market, with 95 million pirated units sold.

In Mexico, the piracy rate is approximately 68% of the total market, which translates to 99 million pirated units sold. And the Argentine market suffered a 23% loss in retail value (compared with 36.5% in 2001) and a 45% drop in units sold—higher than the 30.7% registered in 2001. The country's biggest musical impetus in 2002 was the *Papitos* phenomenon, which spawned girl group Bandana and boy band Mamú. But the piracy rate is astronomical, at 60%.

Other notable market declines were registered by Peru (98% piracy rate and 65% drop in retail value), Ecuador (90% piracy, 55% drop in retail value), Paraguay (99% piracy—the largest rate in the world—and 36% drop in retail value), and Venezuela (75% piracy, 49.5% drop in retail value). The one

bright spot is Chile, which saw a 22.47% rise in units sold and a 3.7% rise in retail value.

The decline of the music market in Latin America has become a Catch-22 situation. Because sales are not significant in many countries, international and Latin artists have less incentive and justification to travel to promote their albums, and labels have fewer resources to promote local acts.

At the same time, the U.S. market has experienced a decline in sales and a rise in piracy, with some label heads comparing the situation to that of Mexico five years ago. In response, the RIAA is stepping up its efforts to specifically target Latin music piracy. Most recently, the RIAA board approved \$2.5 million in new anti-piracy funds that will be used exclusively toward that end (*Billboard*, March 22). The new funds came into effect April 1.

According to RIAA VP of Latin music Ralph Pennington, the RIAA is in the process of filing four new positions in the anti-piracy unit on the West Coast, where pirates are using street gangs to protect their territories.

ing the 18-album catalog of highly popular Cuban troubadour Silvio Rodríguez. Until last month, the catalog was in the hands of indie label Alerce. The reissues will include remastered versions of many notes.

MARCELO FERNÁNDEZ BITAR

**In Mexico:** Café Tacuba has finished recording *Cuatro Caminos* (Four Roads), its first all-new album with MCA Records, set for release in July. Produced by Gustavo Santaolalla, the disc features 14 tracks. The band intends to play several festivals in the U.S. and Mexico during the coming months. As is always the case with new Café Tacuba albums, its lead singer has changed his name, this time to Efraim Buendía.

TERESA AGUILAR

## América Latina...

**In Argentina:** Argentine rock icon and Latin Grammy Award winner Pito Pérez has not renewed his contract with Warner Music Argentina. Instead, he will release his new album, *Naturaleza Salvaje* (Wild Nature), through his own imprint, Circo Beat. The album, due in May, will be distributed in Chile, Uruguay, and Bolivia through Warner Music Chile... Pop band La Mosca has completed *Tango Latino*, its new album for EMI-Argentina. Produced by Cachorro Lopez, the disc is slated for local release April 22. It will be released there monthly in Argentina, Chile, Mexico, Spain, Venezuela, Colombia, Peru, Chile, Paraguay, and Uruguay.

MARCELO FERNÁNDEZ BITAR

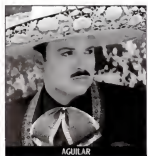
**In Chile:** Warner Music Chile is set to begin distribut-



by Leila Cobo

## Latin Notas™

**CHARTING PEPE:** Pepe Aguilar is such a household name in the Latin world that it raised few eyebrows when he peaked at No. 1 on the *Billboard* Top Latin Albums chart in April with *Y Tenerte Otra Vez* (And Having You Again).



AGUILAR

After all, Aguilar's 1998 Balboa Records album, *Por Mujeres Como Tú* (Records as a Woman Like You), scanned 240,000 copies, according to Nielsen SoundScan. And regional Mexican music is vastly underrepresented by Nielsen Scan, so the figure is likely to be significantly higher. It is so undercounted, in fact, that despite his sales figures, Aguilar had not only previously never topped the *Billboard* Latin Albums chart, but he had never even made it onto The *Billboard* 200.

This changed with *Y Tenerte Otra Vez*, currently at No. 3 on the *Billboard* Top Latin Albums chart and Aguilar's first album on Univision Records after a long tenure with Músical/Balboa. A key reason for this sudden good showing is that Univision product is distributed by Universal Music and Video Distribution (UMVD), which ensures that Aguilar gets racked at the major retailers, where he hasn't been found before.

"We had sold thousands—millions—of albums in the past, but they wouldn't show up on SoundScan because they were sold in places like swap meets," Aguilar says. Being able to say he's at No. 1 is important, "because this is a business of news. A new album is news. A new sale is news. Everything has to be trumpeted."

Univision's initial approach to marketing Aguilar was to let hardcore fans know that a new album was on its way after two years. Univision's second aim was to entice new fans to buy his music.

Aguilar was featured on all major shows on the Univision TV network, and he was the star of two features on a Univision.com campaign. "We used Univision online to work on getting him further reach—further exposure out there with people who wanted to just sample the music," Univision

Music Group VP of marketing Lupe de la Cruz says, adding that the vast majority of respondents were under 30 years old.

In addition to recording and promoting his own music, Aguilar—who has produced a total of 22 albums—is expanding his activities in that field by venturing into styles beyond regional Mexican.

"I got my start in this business producing a rock band," he says. "Now, I'm going to produce a regional Mexican track for [alternative singer] Ely Guerra, which will be used in a Mexican movie, and another for Julieta Venegas that will be included on a tribute to José Alfredo Jiménez." Aguilar is also in discussions to launch a regional Mexican label and a rock label, and he plans to bring new acts to Univision.

These are ambitious plans, given the current climate, but Aguilar is unfazed. "Indie labels have a huge advantage," he says. "We don't have as many expenses or obligations. And we have just one obligation: to make sure our obligation is to be successful."

In other Univision Music Group news, for the third week in a row, four of the five top titles on the *Billboard* Top Latin Albums chart belong to Univision, Disa, or Fonovisa acts—all part of the UMG family. Topping the chart the second week in a row is *30 Imposibles* (20 Unforgettable), a joint compilation of Los Bukis and Los Temerarios.

**CERIAL SUPPORT:** In another indication of rising interest in the U.S. Hispanic market, Kelllogg's has announced it will sponsor a six-city U.S. tour this summer featuring a wide array of Latin acts. The SummerKelllogg's Tour 2003 kicks off June 13 in Chicago and travels to New York, Miami, San Antonio, Houston, and Los Angeles. Featured acts include Grupo Limite, Jennifer Peña, Mariachi Bachata, Olga Tañón, and Los Temerarios. The tour will make a donation in support of music education on each stop. The tour is supervised and managed by CIE USA, Miami-based local promoter NYK that will assist with tour logistics.

**BILLBOARD LATIN CONFAB UPDATE:** The Billboard Latin Music Conference and Awards' inaugural Billboard Bash, the pre-awards show taking place May 7 prior to the Billboard Latin Music Awards, has confirmed performances by Alexandre Pires, Grupo Maná, Tito El Bambino, and J. Balón. And 305. Marcos Witt, one of the highest-selling Latin Christian acts in the U.S., has confirmed his participation on the May 8 Latin Christian Music panel, a first for the conference.

MAY 3  
2003

# Billboard® TOP LATIN ALBUMS™

 Sales data compiled by Nielsen  
SoundScan

NUMBER 1

2 Weeks At Number 1

20 Includibles

4

Y Tanenito Otra Vez

Nuestra Historia

30 Includibles

3

Ricos Hermanos

La Historia

3

Ue Dia Normal

Mumbo Simiendo

Grandes Exitos

Frida

30 Grupos De Coleccion

30 Includibles

1

Revolution De Amor

Arcadia Musical Mexicana Vol. 3

Historia Musical: 30 Paginas

30 Includibles

15

Thalia's Hits Remixed

Quisiera

7

Los Razos

Selena

Pancho Barraza

Ricardo Arjona

Los Rieleros Del Norte

Intocable

Alexandre Pires

Intocable

Thalia

Various Artists

India

Jaci Velasquez

Liberation

Celia Cruz

Los Tigres Del Norte

Limite

Los Huracanes Del Norte

El Poder Del Norte

Los Acosta

Palomo

Los Bukis

Industria Del Amor

Various Artists

Kumbia Kings

Jaguares

Motolov

Soundtrack

Grupo Mojado

30 Includibles

49

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# Billboard HOT LATIN TRACKS

WEEK	LAST WEEK	2-WK. AVERAGE	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	<b>TAL VEZ</b> TAL VEZ (TAL VEZ)	4 Weeks At Number 1 Ricky Martin	1
2	2	2	<b>AMAME</b> AMAME (AMAME)	Conjunto Primavera	2
3	3	3	<b>UNA VEZ MAS</b> UNA VEZ MAS (UNA VEZ MAS)	Alonso Preziosi	3
4	4	4	<b>ALUCINADO</b> ALUCINADO (ALUCINADO)	Tiempo Fiestas	4
5	5	5	<b>CLAVAME TU AMOR</b> CLAVAME TU AMOR (CLAVAME TU AMOR)	Neolis	5
6	6	6	<b>DE UNO Y DE TODOS LOS MODOS</b> DE UNO Y DE TODOS LOS MODOS (DE UNO Y DE TODOS LOS MODOS)	Pelusa	6
7	7	7	<b>ENTRE EL DELIRIO Y LA LOCURA</b> ENTRE EL DELIRIO Y LA LOCURA (ENTRE EL DELIRIO Y LA LOCURA)	Jaime Pardo	7
8	8	8	<b>MUY A TU MANERA</b> MUY A TU MANERA (MUY A TU MANERA)	Intercalle	8
9	9	9	<b>NO TENGO DINERO</b> NO TENGO DINERO (NO TENGO DINERO)	A.R. Cantanilla & La Kamia Group Feat. Juan Gabriel & El Gran Silencio	9
10	10	10	<b>DAME</b> DAME (DAME)	Ricardo Arjona	10
11	11	11	<b>SUENA</b> SUENA (SUENA)	Intercalle	11
12	12	12	<b>EN CUERPO Y ALMA</b> EN CUERPO Y ALMA (EN CUERPO Y ALMA)	Milky	12
13	13	13	<b>PARA QUE LA VIDA</b> PARA QUE LA VIDA (PARA QUE LA VIDA)	Enrique Iglesias	13
14	14	14	<b>A QUEEN LE IMPORTA?</b> A QUEEN LE IMPORTA? (A QUEEN LE IMPORTA?)	Thalia	14
15	15	15	<b>DIGALE</b> DIGALE (DIGALE)	David Bisbal	15
16	16	16	<b>MARIPOSA TRACIONERA</b> MARIPOSA TRACIONERA (MARIPOSA TRACIONERA)	Mena	16
17	17	17	<b>ASI ES LA VIDA</b> ASI ES LA VIDA (ASI ES LA VIDA)	Diga Tania	17
18	18	18	<b>QUE ME SIENTES TU</b> QUE ME SIENTES TU (QUE ME SIENTES TU)	Shakira	18
19	19	19	<b>SI TE DUELEN</b> SI TE DUELEN (SI TE DUELEN)	Gilberto Santa Rosa	19
20	20	20	<b>SE DUELE</b> SE DUELE (SE DUELE)	India	20
21	21	21	<b>MI SOLDADO</b> MI SOLDADO (MI SOLDADO)	Los Tigres Del Norte	21
22	22	22	<b>Y COMO QUIERES QUE TE QUIERA</b> Y COMO QUIERES QUE TE QUIERA (Y COMO QUIERES QUE TE QUIERA)	Fabrizio Fabbri	22
23	23	23	<b>ENTREGA TOTAL</b> ENTREGA TOTAL (ENTREGA TOTAL)	Pablo Montero	23
24	24	24	<b>TE VAS AMOR</b> TE VAS AMOR (TE VAS AMOR)	El Ceyte Y Su Banda Tierra Santa	24
25	25	25	<b>KILOMETROS</b> KILÓMETROS (KILÓMETROS)	Sis Renteria	25
26	26	26	<b>QUEDATE CALLADA</b> QUEDATE CALLADA (QUEDATE CALLADA)	Jorge Luis Cabrera	26
27	27	27	<b>ME FALTA VALOR</b> ME FALTA VALOR (ME FALTA VALOR)	Pope Aguilera	27
28	28	28	<b>EL TONTO QUE NO TE OLVIDO</b> EL TONTO QUE NO TE OLVIDO (EL TONTO QUE NO TE OLVIDO)	Victor Manuelle	28
29	29	29	<b>HERIDA MORTAL</b> HERIDA MORTAL (HERIDA MORTAL)	Jerry Rivera	29
30	30	30	<b>CORAZON CHIGUITO</b> CORAZON CHIGUITO (CORAZON CHIGUITO)	Adolfo Urias Y Su Banda Norte	30
31	31	31	<b>AYI PAPAQUITO (UTY DADDY)</b> AYI PAPAQUITO (UTY DADDY)	Urbano	31
32	32	32	<b>MI AMADA MIA</b> MI AMADA MIA (MI AMADA MIA)	Alejandra Fernandez	32
33	33	33	<b>TU AMOR O TU DESPRECIO</b> TU AMOR O TU DESPRECIO (TU AMOR O TU DESPRECIO)	Mercé Antonio Sells	33
34	34	34	<b>ACA ENTRE NOS</b> ACA ENTRE NOS (ACA ENTRE NOS)	Bonnie El Recodo	34
35	35	35	<b>MALA GENTE</b> MALA GENTE (MALA GENTE)	Juanes	35
36	36	36	<b>EL SINVERGUENZA</b> EL SINVERGUENZA (EL SINVERGUENZA)	Los Tucanes De Tijuana	36
37	37	37	<b>FOR AMOR</b> FOR AMOR (FOR AMOR)	Joe Seacod With Gloria Estefan	37
38	38	38	<b>SE VAN LOS OJOS</b> SE VAN LOS OJOS (SE VAN LOS OJOS)	Adolfo Urias Y Su Banda Norte	38
39	39	39	<b>NO SE VIVIR SIN TI</b> NO SE VIVIR SIN TI (NO SE VIVIR SIN TI)	Los Temerarios	39
40	40	40	<b>LOS OJOS</b> LOS OJOS (LOS OJOS)	Julio J	40
41	41	41	<b>CHAPARRITO DE MI VIDA</b> CHAPARRITO DE MI VIDA (CHAPARRITO DE MI VIDA)	Los Rieños Del Norte	41
42	42	42	<b>AMOR NO TIENE EDAD</b> AMOR NO TIENE EDAD (AMOR NO TIENE EDAD)	El Ceyte Y Su Banda Tierra Santa	42
43	43	43	<b>MI PRIMER MILLON</b> MI PRIMER MILLON (MI PRIMER MILLON)	Rebeca	43
44	44	44	<b>NO VOY A LLORAR</b> NO VOY A LLORAR (NO VOY A LLORAR)	Cecilia De Arango	44
45	45	45	<b>HABLAME CLARO</b> HABLAME CLARO (HABLAME CLARO)	Pancho Beras	45
46	46	46	<b>SERENATA HUASTECA</b> SERENATA HUASTECA (SERENATA HUASTECA)	Adrian Chaves Sanchez	46
47	47	47	<b>MICHAEL</b> MICHAEL (MICHAEL)	Dueto Vozes Del Rancho	47
48	48	48	<b>ME QUERES Y FRAGIL</b> ME QUERES Y FRAGIL (ME QUERES Y FRAGIL)	Contino	48
49	49	49	<b>SIN FORTUNA</b> SIN FORTUNA (SIN FORTUNA)	Lupillo Rivera	49
50	50	50	<b>VETE YA</b> VETE YA (VETE YA)	Valentina Elizalde	50

# LATIN POP AIRPLAY

WEEK	LAST WEEK	2-WK. AVERAGE	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	<b>TAL VEZ</b> TAL VEZ (TAL VEZ)	4 Weeks At Number 1 Ricky Martin	1
2	2	2	<b>AMAME</b> AMAME (AMAME)	Conjunto Primavera	2
3	3	3	<b>UNA VEZ MAS</b> UNA VEZ MAS (UNA VEZ MAS)	Alonso Preziosi	3
4	4	4	<b>ALUCINADO</b> ALUCINADO (ALUCINADO)	Tiempo Fiestas	4
5	5	5	<b>CLAVAME TU AMOR</b> CLAVAME TU AMOR (CLAVAME TU AMOR)	Neolis	5
6	6	6	<b>DE UNO Y DE TODOS LOS MODOS</b> DE UNO Y DE TODOS LOS MODOS (DE UNO Y DE TODOS LOS MODOS)	Pelusa	6
7	7	7	<b>ENTRE EL DELIRIO Y LA LOCURA</b> ENTRE EL DELIRIO Y LA LOCURA (ENTRE EL DELIRIO Y LA LOCURA)	Jaime Pardo	7
8	8	8	<b>MUY A TU MANERA</b> MUY A TU MANERA (MUY A TU MANERA)	Intercalle	8
9	9	9	<b>NO TENGO DINERO</b> NO TENGO DINERO (NO TENGO DINERO)	A.R. Cantanilla & La Kamia Group Feat. Juan Gabriel & El Gran Silencio	9
10	10	10	<b>DAME</b> DAME (DAME)	Ricardo Arjona	10
11	11	11	<b>SUENA</b> SUENA (SUENA)	Intercalle	11
12	12	12	<b>EN CUERPO Y ALMA</b> EN CUERPO Y ALMA (EN CUERPO Y ALMA)	Milky	12
13	13	13	<b>PARA QUE LA VIDA</b> PARA QUE LA VIDA (PARA QUE LA VIDA)	Enrique Iglesias	13
14	14	14	<b>A QUEEN LE IMPORTA?</b> A QUEEN LE IMPORTA? (A QUEEN LE IMPORTA?)	Thalia	14
15	15	15	<b>DIGALE</b> DIGALE (DIGALE)	David Bisbal	15
16	16	16	<b>MARIPOSA TRACIONERA</b> MARIPOSA TRACIONERA (MARIPOSA TRACIONERA)	Mena	16
17	17	17	<b>ASI ES LA VIDA</b> ASI ES LA VIDA (ASI ES LA VIDA)	Diga Tania	17
18	18	18	<b>QUE ME SIENTES TU</b> QUE ME SIENTES TU (QUE ME SIENTES TU)	Shakira	18
19	19	19	<b>SI TE DUELEN</b> SI TE DUELEN (SI TE DUELEN)	Gilberto Santa Rosa	19
20	20	20	<b>SE DUELE</b> SE DUELE (SE DUELE)	India	20
21	21	21	<b>MI SOLDADO</b> MI SOLDADO (MI SOLDADO)	Los Tigres Del Norte	21
22	22	22	<b>Y COMO QUIERES QUE TE QUIERA</b> Y COMO QUIERES QUE TE QUIERA (Y COMO QUIERES QUE TE QUIERA)	Fabrizio Fabbri	22
23	23	23	<b>ENTREGA TOTAL</b> ENTREGA TOTAL (ENTREGA TOTAL)	Pablo Montero	23
24	24	24	<b>TE VAS AMOR</b> TE VAS AMOR (TE VAS AMOR)	El Ceyte Y Su Banda Tierra Santa	24
25	25	25	<b>KILOMETROS</b> KILÓMETROS (KILÓMETROS)	Sis Renteria	25
26	26	26	<b>QUEDATE CALLADA</b> QUEDATE CALLADA (QUEDATE CALLADA)	Jorge Luis Cabrera	26
27	27	27	<b>ME FALTA VALOR</b> ME FALTA VALOR (ME FALTA VALOR)	Pope Aguilera	27
28	28	28	<b>EL TONTO QUE NO TE OLVIDO</b> EL TONTO QUE NO TE OLVIDO (EL TONTO QUE NO TE OLVIDO)	Victor Manuelle	28
29	29	29	<b>HERIDA MORTAL</b> HERIDA MORTAL (HERIDA MORTAL)	Jerry Rivera	29
30	30	30	<b>CORAZON CHIGUITO</b> CORAZON CHIGUITO (CORAZON CHIGUITO)	Adolfo Urias Y Su Banda Norte	30
31	31	31	<b>AYI PAPAQUITO (UTY DADDY)</b> AYI PAPAQUITO (UTY DADDY)	Urbano	31
32	32	32	<b>MI AMADA MIA</b> MI AMADA MIA (MI AMADA MIA)	Alejandra Fernandez	32
33	33	33	<b>TU AMOR O TU DESPRECIO</b> TU AMOR O TU DESPRECIO (TU AMOR O TU DESPRECIO)	Mercé Antonio Sells	33
34	34	34	<b>ACA ENTRE NOS</b> ACA ENTRE NOS (ACA ENTRE NOS)	Bonnie El Recodo	34
35	35	35	<b>MALA GENTE</b> MALA GENTE (MALA GENTE)	Juanes	35
36	36	36	<b>EL SINVERGUENZA</b> EL SINVERGUENZA (EL SINVERGUENZA)	Los Tucanes De Tijuana	36
37	37	37	<b>FOR AMOR</b> FOR AMOR (FOR AMOR)	Joe Seacod With Gloria Estefan	37
38	38	38	<b>SE VAN LOS OJOS</b> SE VAN LOS OJOS (SE VAN LOS OJOS)	Adolfo Urias Y Su Banda Norte	38
39	39	39	<b>NO SE VIVIR SIN TI</b> NO SE VIVIR SIN TI (NO SE VIVIR SIN TI)	Los Temerarios	39
40	40	40	<b>LOS OJOS</b> LOS OJOS (LOS OJOS)	Julio J	40
41	41	41	<b>CHAPARRITO DE MI VIDA</b> CHAPARRITO DE MI VIDA (CHAPARRITO DE MI VIDA)	Los Rieños Del Norte	41
42	42	42	<b>AMOR NO TIENE EDAD</b> AMOR NO TIENE EDAD (AMOR NO TIENE EDAD)	El Ceyte Y Su Banda Tierra Santa	42
43	43	43	<b>MI PRIMER MILLON</b> MI PRIMER MILLON (MI PRIMER MILLON)	Rebeca	43
44	44	44	<b>NO VOY A LLORAR</b> NO VOY A LLORAR (NO VOY A LLORAR)	Cecilia De Arango	44
45	45	45	<b>HABLAME CLARO</b> HABLAME CLARO (HABLAME CLARO)	Pancho Beras	45
46	46	46	<b>SERENATA HUASTECA</b> SERENATA HUASTECA (SERENATA HUASTECA)	Adrian Chaves Sanchez	46
47	47	47	<b>MICHAEL</b> MICHAEL (MICHAEL)	Dueto Vozes Del Rancho	47
48	48	48	<b>ME QUERES Y FRAGIL</b> ME QUERES Y FRAGIL (ME QUERES Y FRAGIL)	Contino	48
49	49	49	<b>SIN FORTUNA</b> SIN FORTUNA (SIN FORTUNA)	Lupillo Rivera	49
50	50	50	<b>VETE YA</b> VETE YA (VETE YA)	Valentina Elizalde	50

# TROPICAL/SALSA AIRPLAY

WEEK	LAST WEEK	2-WK. AVERAGE	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	<b>TAL VEZ</b> TAL VEZ (TAL VEZ)	4 Weeks At Number 1 Ricky Martin	1
2	2	2	<b>AMAME</b> AMAME (AMAME)	Conjunto Primavera	2
3	3	3	<b>UNA VEZ MAS</b> UNA VEZ MAS (UNA VEZ MAS)	Alonso Preziosi	3
4	4	4	<b>ALUCINADO</b> ALUCINADO (ALUCINADO)	Tiempo Fiestas	4
5	5	5	<b>CLAVAME TU AMOR</b> CLAVAME TU AMOR (CLAVAME TU AMOR)	Neolis	5
6	6	6	<b>DE UNO Y DE TODOS LOS MODOS</b> DE UNO Y DE TODOS LOS MODOS (DE UNO Y DE TODOS LOS MODOS)	Pelusa	6
7	7	7	<b>ENTRE EL DELIRIO Y LA LOCURA</b> ENTRE EL DELIRIO Y LA LOCURA (ENTRE EL DELIRIO Y LA LOCURA)	Jaime Pardo	7
8	8	8	<b>MUY A TU MANERA</b> MUY A TU MANERA (MUY A TU MANERA)	Intercalle	8
9	9	9	<b>NO TENGO DINERO</b> NO TENGO DINERO (NO TENGO DINERO)	A.R. Cantanilla & La Kamia Group Feat. Juan Gabriel & El Gran Silencio	9
10	10	10	<b>DAME</b> DAME (DAME)	Ricardo Arjona	10
11	11	11	<b>SUENA</b> SUENA (SUENA)	Intercalle	11
12	12	12	<b>EN CUERPO Y ALMA</b> EN CUERPO Y ALMA (EN CUERPO Y ALMA)	Milky	12
13	13	13	<b>PARA QUE LA VIDA</b> PARA QUE LA VIDA (PARA QUE LA VIDA)	Enrique Iglesias	13
14	14	14	<b>A QUEEN LE IMPORTA?</b> A QUEEN LE IMPORTA? (A QUEEN LE IMPORTA?)	Thalia	14
15	15	15	<b>DIGALE</b> DIGALE (DIGALE)	David Bisbal	15
16	16	16	<b>MARIPOSA TRACIONERA</b> MARIPOSA TRACIONERA (MARIPOSA TRACIONERA)	Mena	16
17	17	17	<b>ASI ES LA VIDA</b> ASI ES LA VIDA (ASI ES LA VIDA)	Diga Tania	17
18	18	18	<b>QUE ME SIENTES TU</b> QUE ME SIENTES TU (QUE ME SIENTES TU)	Shakira	18
19	19	19	<b>SI TE DUELEN</b> SI TE DUELEN (SI TE DUELEN)	Gilberto Santa Rosa	19
20	20	20	<b>SE DUELE</b> SE DUELE (SE DUELE)	India	20
21	21	21	<b>MI SOLDADO</b> MI SOLDADO (MI SOLDADO)	Los Tigres Del Norte	21
22	22	22	<b>Y COMO QUIERES QUE TE QUIERA</b> Y COMO QUIERES QUE TE QUIERA (Y COMO QUIERES QUE TE QUIERA)	Fabrizio Fabbri	22
23	23	23	<b>ENTREGA TOTAL</b> ENTREGA TOTAL (ENTREGA TOTAL)	Pablo Montero	23
24	24	24	<b>TE VAS AMOR</b> TE VAS AMOR (TE VAS AMOR)	El Ceyte Y Su Banda Tierra Santa	24
25	25	25	<b>KILOMETROS</b> KILÓMETROS (KILÓMETROS)	Sis Renteria	25
26	26	26	<b>QUEDATE CALLADA</b> QUEDATE CALLADA (QUEDATE CALLADA)	Jorge Luis Cabrera	26
27	27	27	<b>ME FALTA VALOR</b> ME FALTA VALOR (ME FALTA VALOR)	Pope Aguilera	27
28	28	28	<b>EL TONTO QUE NO TE OLVIDO</b> EL TONTO QUE NO TE OLVIDO (EL TONTO QUE NO TE OLVIDO)	Victor Manuelle	28
29	29	29	<b>HERIDA MORTAL</b> HERIDA MORTAL (HERIDA MORTAL)	Jerry Rivera	29
30	30	30	<b>CORAZON CHIGUITO</b> CORAZON CHIGUITO (CORAZON CHIGUITO)	Adolfo Urias Y Su Banda Norte	30
31	31	31	<b>AYI PAPAQUITO (UTY DADDY)</b> AYI PAPAQUITO (UTY DADDY)	Urbano	31
32	32	32	<b>MI AMADA MIA</b> MI AMADA MIA (MI AMADA MIA)	Alejandra Fernandez	32
33	33	33	<b>TU AMOR O TU DESPRECIO</b> TU AMOR O TU DESPRECIO (TU AMOR O TU DESPRECIO)	Mercé Antonio Sells	33
34	34	34	<b>ACA ENTRE NOS</b> ACA ENTRE NOS (ACA ENTRE NOS)	Bonnie El Recodo	34
35	35	35	<b>MALA GENTE</b> MALA GENTE (MALA GENTE)	Juanes	35
36	36	36	<b>EL SINVERGUENZA</b> EL SINVERGUENZA (EL SINVERGUENZA)	Los Tucanes De Tijuana	36
37	37	37	<b>FOR AMOR</b> FOR AMOR (FOR AMOR)	Joe Seacod With Gloria Estefan	37
38	38	38	<b>SE VAN LOS OJOS</b> SE VAN LOS OJOS (SE VAN LOS OJOS)	Adolfo Urias Y Su Banda Norte	38
39	39	39	<b>NO SE VIVIR SIN TI</b> NO SE VIVIR SIN TI (NO SE VIVIR SIN TI)	Los Temerarios	39
40	40	40	<b>LOS OJOS</b> LOS OJOS (LOS OJOS)	Julio J	40
41	41	41	<b>CHAPARRITO DE MI VIDA</b> CHAPARRITO DE MI VIDA (CHAPARRITO DE MI VIDA)	Los Rieños Del Norte	41
42	42	42	<b>AMOR NO TIENE EDAD</b> AMOR NO TIENE EDAD (AMOR NO TIENE EDAD)	El Ceyte Y Su Banda Tierra Santa	42
43	43	43	<b>MI PRIMER MILLON</b> MI PRIMER MILLON (MI PRIMER MILLON)	Rebeca	43
44	44	44	<b>NO VOY A LLORAR</b> NO VOY A LLORAR (NO VOY A LLORAR)	Cecilia De Arango	44
45	45	45	<b>HABLAME CLARO</b> HABLAME CLARO (HABLAME CLARO)	Pancho Beras	45
46	46	46	<b>SERENATA HUASTECA</b> SERENATA HUASTECA (SERENATA HUASTECA)	Adrian Chaves Sanchez	46
47	47	47	<b>MICHAEL</b> MICHAEL (MICHAEL)	Dueto Vozes Del Rancho	47
48	48	48	<b>ME QUERES Y FRAGIL</b> ME QUERES Y FRAGIL (ME QUERES Y FRAGIL)	Contino	48
49	49	49	<b>SIN FORTUNA</b> SIN FORTUNA (SIN FORTUNA)	Lupillo Rivera	49
50	50	50	<b>VETE YA</b> VETE YA (VETE YA)	Valentina Elizalde	50

# REGIONAL MEXICAN AIRPLAY

WEEK	LAST WEEK	2-WK. AVERAGE	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	2-WK. AVERAGE	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	UNA VEZ MAS CONJUNTO PRIMAVERA	ALONSO PREZIOSI	21	20	SI DISCO PUNTO	OSCAR PUNTO
2	2	2	UN O UNO DE TODOS LOS MODOS PELUSA	RICARDO ARJONA	22	21	SIEMPRE VALERIO FLORES	VALERIO FLORES
3	3	3	MUY A TU MANERA INTERCALLE	RICARDO ARJONA	23	22	LA FAMILIA LATINA LA FAMILIA LATINA	LA FAMILIA LATINA
4	4	4	NO TENGO DINERO INTERCALLE	RICARDO ARJONA	24	23	MANUELITA, MANUELITA MANUELITA, MANUELITA	CANDIDO Y PELOUSO MARTIN
5	5	5	DAME RICARDO ARJONA	RICARDO ARJONA	25	24	LA CALA NUBLE PELOUSO	PELOUSO
6	6	6	FUERTE COMO SIQUE QUE ME QUIERA RICARDO ARJONA	RICARDO ARJONA	26	25	EL FRUSTRADO EL FRUSTRADO	EL FRUSTRADO
7	7	7	MI AMOR AMAR EL CENTRO Y EL BAMBIA TROVIA SARTEN	EL CENTRO Y EL BAMBIA TROVIA SARTEN	27	26	SI AMAMOS Y NO DESPUES MARIO BARRERA	MARIO BARRERA
8	8	8	QUESEME CALLADA JUAN CARLOS CANTANILLA	JUAN CARLOS CANTANILLA	28	27	LA FAMILIA LATINA LA FAMILIA LATINA	LA FAMILIA LATINA
9	9	9	CHAMACO CHAMACO ALONSO PREZIOSI Y LAURITA MORENO	ALONSO PREZIOSI Y LAURITA MORENO	29	28	CONJUNTO ELVIRANTO CONJUNTO ELVIRANTO	CONJUNTO ELVIRANTO
10	10	10	PARQUEARME EN AMERICA CONJUNTO PRIMAVERA	CONJUNTO PRIMAVERA	30	29	FINES DE AUSENCIA BANDA DEL MONTE	BANDA DEL MONTE
11	11	11	ACA ENTENDI BANDA E. RECTOR	BANDA E. RECTOR	31	30	IMPROMPTU DE LAS UNAS LIBERACION	LIBERACION
12	12	12	ME FUE TRISTE LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	32	31	EL PANADERO PELOUSO	PELOUSO
13	13	13	EL IMPROMPTU RICARDO ARJONA	RICARDO ARJONA	33	32	UNA LACRIMA RICARDO ARJONA	RICARDO ARJONA
14	14	14	AP PARECE QUE TIENES RICARDO ARJONA	RICARDO ARJONA	34	33	ENTRE LA TOTAL RICARDO ARJONA	RICARDO ARJONA
15	15	15	SIEMPRE LO QUE ME PASA ALONSO PREZIOSI Y LAURITA MORENO	ALONSO PREZIOSI Y LAURITA MORENO	35	34	NO SE SI SON MI TI RICARDO ARJONA	RICARDO ARJONA
16	16	16	CALDERON DE BIVIA LOS REYES DEL NOVEL	LOS REYES DEL NOVEL	36	35	MI PAPA, PAPA DE LOS AMOS ALONSO PREZIOSI Y LAURITA MORENO	ALONSO PREZIOSI Y LAURITA MORENO
17	17	17	NO ME VA LLAMAR CONJUNTO DE AMIGOS NARCOS	CONJUNTO DE AMIGOS NARCOS	37	36	ME CANTA UN AMOR RICARDO ARJONA	RICARDO ARJONA
18	18	18	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	38	37	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS
19	19	19	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	39	38	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS
20	20	20	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	40	39	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS	LA VIOLETA Y LA BANDA DE LOS AMORES DE LOS DIAS

## Beat Box



by Michael Paoletta

**BABYLON BEATS:** Dance and electronic music are integral ingredients of Showtime's successful series *Queer as Folk*. The first two seasons of the show spawned one soundtrack collection each (see *Tuned In*: Television, page 61). On May 20, Tommy Boy will issue the two-disc soundtrack to *Queer as Folk: The Third Season*, which coincides with the show's third season on TV as well as its club trek, *Queer as Folk—The Babylon Tour* (*Billboard*, March 22).

Disc one, seamlessly mixed by **Thunderpuss'** Chris Cox, perfectly captures the vibe and energy of the series' Babylon disco and includes such new club jams as the *Roc Project* Featuring *Tina Arena's* "Never," *Glo's* "From the Inside," *Murk V's* Kristine W.'s "Some Lovin'," and *Yoko Ono's* "Walking on Thin Ice." Wisely, Cox also includes the original version of *Divine's* 22-year-old classic, "Native Love," which with its electro-hued bassline and tribal beats, serves as fresh as ever.

But unlike past *Queer as Folk* soundtracks, this one includes a second disc, which spotlights the music heard outside of Babylon; in other words, the music of the main characters' daily lives. Here, tracks by *Uninvited*, the *Soundtrack of Our Lives*, and *Pete Townshend* offer a wide range of emotions. In addition to such aural pleasures, disc two includes a video for "Some Lovin'"; it was lensed in Toronto on the Babylon soundstage and features Ms. W. and the entire *Queer as Folk* cast.



LEE

"The show continues to grow and mature, it's not one-dimensional," Tommy Boy label head Victor Lee says. "We felt it necessary to treat the music featured on *The Third Season* the same way—which is why we insisted on including a second disc with non-dancefloor material. The show's core audience's musical tastes

run much deeper than club music."

According to *Lee*, *Rosie Lopez*, the label's head of marketing and one of the soundtrack's executive producers, worked closely with the series' producers (*Sheila Hocking*, *Ron Cowen*, and *Daniel Lipman*) and music supervisors (*Michael Perlmutter* and *Scott McFadyen*) to produce the "highest-quality collection."

By combining of the moment dance tracks, alt-leaning rock, and moody electronic, Tommy Boy delivers, without question, the best volume yet in the *Queer as Folk* soundtrack series.

**TRACK MASTERS:** With club hits like "Don't Want Another Man" and "In My Dreams" to her credit, *Tina Ann* is poised to cross over with her new single, "I Do." Streeting May 13 via RED-distributed Heart Records and produced by **Orange Factory**, "I Do"—with its electro beats, pop sensibilities, and infectious hook—will surely remind some of *Kylie Minogue's* recent hits (or *Madonna's* earliest jams). Top 40 and rhythm radio should embrace this potent jam with open arms. "I Do" is featured on the artist's debut album, *Situations* (due May 20). *King Street Sound* (Kinetic, June 3), Morillo's two-disc *Subliminal Sessions 5* (Subliminal Records, July 1), Deep Dish's *Global Underground 025: Toronto* (Global Underground U.K., June 10), *Keoki's Keoki Klash* (Moonshine, late July), and *Morales' Mix The Vibes: Past-Present-Future* (King Street Sound, late July).

"These projects will be very telling about the DJ-compiated music in general," New York-based music consultant John Trepp says. "We're talking about a market that was down at least 50% last year. It didn't matter if you were Paul van Dyk or DJ Muro. From Paris, sales of your mixed CD were down."

That said, Trepp does point out that while sales of van Dyk's latest mixed disc, *Global*, may be down from his previous collections, they remain strong. According to Nielsen SoundScan, *Global* (Mute Records) released Feb. 11, has amassed U.S. sales of 21,000 units. (Van Dyk's previous mixed, 2-year-old CD, *The Politics of Dancing*, sold 69,000 copies.)

"Dis is like Timo, Tiesto, and Deep Dish all come together to bring people into stores to make a purchase," Hutchcroft explains. "Each one has a catalog of titles that consistently sells. Plus, they play at all the major events worldwide, are featured in the dance/electronic media, and always

## BY MICHAEL PAOLETTA

With summer right around the corner, many of clubland's most popular DJs are gearing up for a busy touring season. Making stops in major U.S. and international markets—with Ibiza, Spain, a pit stop for all—such as such tastemakers as *Erick Morillo*, *Di Tiesto*, *David Morales*, and *Deep Dish* aka Ali "Dubfire" Shirazinia and *Sharam Tayeb* will serve global dance music enthusiasts a healthy mix of cutting-edge tracks and classic jams. Understanding the importance of flexing their marketing muscle via touring, such DJs will also be promoting their newest beat-mixed compilations.

"DJ compilations require several elements to be successful," says Bill Hutchcroft, product manager of *Tower Records* in Washington, D.C. "Great sound quality, unique artwork, and things like exclusive tracks are a must. Also, it's important to include hits and recognizable songs. I've had customers tell me that they will not even listen to a featured listening-station CD if they do not recognize at least one song [on the CD]."

## ALL EYES ON NEW SETS

To this end, all eyes within the club community will be on several high-profile releases, particularly DJ Tiesto's two-disc *Nyana* (Network America, due May 20), *Timo Mass' Music for the Masses 2* (Hope Recordings/Kinetic, June 3), Morillo's two-disc *Subliminal Sessions 5* (Subliminal Records, July 1), Deep Dish's *Global Underground 025: Toronto* (Global Underground U.K., June 10), *Keoki's Keoki Klash* (Moonshine, late July), and *Morales' Mix The Vibes: Past-Present-Future* (King Street Sound, late July).

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## Success Of DJ Collections Will Reflect State Of Industry



BARBOUR

have the best possible production standards."

For Holland's DJ Tiesto (aka Tj's Verwest), it is about creating something special for fans. "It must be high quality and include exclusive material and special edits of known tracks," he says. "Also, the journey I create [on CD] always reflects one of my live DJ sets."

DJ Tiesto's *Nyana* is divided into two distinct halves, with *Outdoor* (disc one) spotlighting harder, peak-play jams and *Indoor* (disc 2) focusing on warmer, more melodic grooves.

Similarly, Deep Dish's *Global Underground 025: Toronto* offers, according to Shirazinia, "tons of exclusive material, with lots of multi-layered genre-hopping. Because there are so many compilations out there, we feel we must offer something extra."

## RE-EVALUATING EXPECTATIONS

From the labels' perspective, the numbers are clear: Compilation sales have been declining during the past couple of years, says Chris Barbour, U.S. label manager of *Global Underground*. "So, we've stepped back and re-evaluated our expectations," he says. "In the process, we must offer value-added incentives to the consumer."

In addition to the two-disc *Toronto*, the label will issue two, separately sold, single-disc limited editions July 1 titled *The Afterclub Mix*, one mixed by "Dubfire," the other by "Sharam." The label has plans to eventually release all four discs as a boxed set.

"With these various Deep Dish releases, we're able to target different consumers," Barbour says. "The collector will want all three pieces, the consumer who is attached to the *Global Underground* series will buy the original two-disc set, while the consumer hit by

hard times may opt for the single disc."

Although not yet a big-name DJ, *Louis Osbourne*—the eldest son of rocker *Ozzy*—issues his debut mix compilation, *Motion: Audio*, June 3 via *Blue Chip Recordings*. One retailer notes, "The family name may help sell discs, but I've yet to hear any buzz about him."

Hutchcroft says, "With Louis, it's too soon to tell how his CD will fare. But I do remember a few years back, when several sports stars in the U.S. decided they could be big-name DJs—where are they now?"

For Trepp, these DJ collections will give an honest indication of the state of the industry. "The sales, or lack thereof, will make a huge statement about today's dance/electronic culture—and about its future. Things are changing and shifting within the scene. We are on the cusp of a generation change."



**Friday-Night Experience.** On the road to promote her new *Antone/Shirazinia* album, *Midnight Lounge*, veteran pop/dance artist *Justy Watley* recently performed for a sold-out crowd at *Joe's Pub* in New York. Watley, pictured here with one of her dancers, treated fans to such *Midnight Lounge* jams as "Brené," "Saturday Night Espionage," "I Love Love Love," and "More." Knowing full well that she couldn't leave the stage without delivering a classic or two, Watley offered newly arranged versions of such top 10 hits as "Friends," "Real Love," and "Looking for a New Love." (Photo: Stephen Digges)

## Club Play

DATE	TITLE	IMPORT & NUMBER/PRODUCTION LABEL	Artist
	<b>NUMBER 1</b>		1 Week At Number 1
2	5	GOSIP FOLKS (FATBOY SLIM MIXES) (50 CENTS/UNIVERSAL) <i>Missy "Madness" Elliott Featuring LaToya</i>	
2	6	WALKING ON THIN ICE (REMIXES) (MONSTER/ATLANTIC) <i>The Night 27.19</i>	One
4	9	I'LL BE THERE (WALKER/ATLANTIC) <i>STAYC Featuring STAYC</i>	Worked Players
5	8	SHAKE IT (TOMMY BOSTON/ATLANTIC) <i>28th Street</i>	Marcella
5	9	LOVE IS A CRIME (LAWSON/ATLANTIC) <i>28th Street</i>	Anastacia
6	12	WITHOUT YOU (LAWSON/ATLANTIC) <i>28th Street</i>	Mary Griffin
7	3	ON A HIGH (DANCE MIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	Duncan Sheik
8	4	HONEY (MERCURY/ATLANTIC) <i>28th Street</i>	Billie Ray Martin
9	14	MONTANA (MERCURY/ATLANTIC) <i>28th Street</i>	Venus Hum
10	7	BEAUTIFUL (R. RAUHOFFER, BROTHA BROWN, AL B. RICH, VALENTIN MIXES) (50 CENTS/ATLANTIC) <i>28th Street</i>	Christie Aguilera
11	25	SEDUCE ME NOW (SEDUCTIVE) (JIVE/ATLANTIC) <i>28th Street</i>	India
12	30	I AM READY (50 CENTS/ATLANTIC) <i>28th Street</i>	Size Dancer
11	7	TRY IT ON MY OWN (REMIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	Whitney Houston
12	38	ROCK YOUR BODY (REMIXES) (JIVE/ATLANTIC) <i>28th Street</i>	Justin Timberlake
15	24	SEXY NORTHERNER (SACRAMENTO/ATLANTIC) <i>28th Street</i>	Pat Sheg Boys
16	32	IF THAT'S LOVE (REMIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	Lauren Pausani
17	27	RAINY DAY (RENNING/ATLANTIC) <i>28th Street</i>	Renee Strazyk
22	26	BOTTLES & CANS (GUIDO OSORIO MIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	Angie Stone
19	12	I DROVE ALL NIGHT (REMIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	Colbie Corlie
20	29	GUIDE ME GOD (28th Street/ATLANTIC) <i>28th Street</i>	Shantell Featuring Simoni O'Connor & Natasha Adams
21	36	IF YOU'RE NOT THE ONE (METRO, PASSINGER, MANTISS, S. LAWRENCE MIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	David Badgley
	<b>POWER PICK</b>		
37	—	AMERICAN LIFE (REMIXES) (MERCURY/ATLANTIC) <i>28th Street</i>	Madonna
23	30	PEOPLE ARE PEOPLE (TOMMY BOSTON/ATLANTIC) <i>28th Street</i>	30 Dirty Jacksons
34	10	TIC TAC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	LaToya Ringer
35	35	STUCK WAY (ATLANTIC/ATLANTIC) <i>28th Street</i>	Perpetua Dancer
16	11	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSINGER/ATLANTIC) <i>28th Street</i>	Cher
37	34	HEAVENLY LIGHT (ATLANTIC/ATLANTIC) <i>28th Street</i>	Down Taffins
17	16	WHERE LOVE LIVES (REMIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	Allison Lissack
15	19	JUST FOR TONIGHT (MARK PICCHITTI MIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	Solix
19	17	DINOSAUR ADVENTURE 3D (JIVE/ATLANTIC) <i>28th Street</i>	Underworld
31	23	JANEIRO (ATLANTIC/ATLANTIC) <i>28th Street</i>	Solid Season
20	15	IF YOU LOVE ME (ATLANTIC/ATLANTIC) <i>28th Street</i>	Bucky Baiting
33	40	ELEFANTS (28th Street/ATLANTIC) <i>28th Street</i>	Frihns & Urk
34	13	I BELIEVE (PROMOTIVE/ATLANTIC) <i>28th Street</i>	Chris Cox vs. Happy Chicks
35	41	NOT GONNA GET US (ATLANTIC/ATLANTIC) <i>28th Street</i>	L.A.T.s
36	45	BIG ROOM DRAMA (JIVE/ATLANTIC) <i>28th Street</i>	Pete Heller & Todd Patterson Present The Look & Feel
37	44	SERIOUS (JIVE/ATLANTIC) <i>28th Street</i>	Vernessa Mitchell
	<b>HOT SHOT DEBUT</b>		
38	—	RELIGHT MY FIRE (50 CENTS/ATLANTIC) <i>28th Street</i>	Martin Featuring Loleita Holloway
39	—	WILLING & ABLE (50 CENTS/ATLANTIC) <i>28th Street</i>	Ashley
40	—	THE 15TH (ATLANTIC/ATLANTIC) <i>28th Street</i>	Fischerspooner
41	—	NEVER (PAST TENSE) (ATLANTIC/ATLANTIC) <i>28th Street</i>	The Real Project Featuring Tina Arana
42	—	STUCK IN A GROOVE (ATLANTIC/ATLANTIC) <i>28th Street</i>	Pureness
43	28	NO WAY NO HOW (ATLANTIC/ATLANTIC) <i>28th Street</i>	Jacobs Enriquez
44	—	I'LL BE YOUR ANGEL (ATLANTIC/ATLANTIC) <i>28th Street</i>	Kira
45	27	CRY ME A RIVER (REMIXES) (JIVE/ATLANTIC) <i>28th Street</i>	Justin Timberlake
46	36	IN YOUR LIFE (JIVE/ATLANTIC) <i>28th Street</i>	La Bouche
47	46	DAVID (MERCURY/ATLANTIC) <i>28th Street</i>	Gustaf
48	43	E (ATLANTIC/ATLANTIC) <i>28th Street</i>	Drunkmunkies
49	39	S'CREAM (MERCURY/ATLANTIC) <i>28th Street</i>	Berry Harris
50	—	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES) (ATLANTIC/ATLANTIC) <i>28th Street</i>	Supreme Beingz Of Lenois

## Dance Singles Sales

Chart	Week	Title	Artist
		<b>NUMBER 1</b>	<b>4 Weeks at Number 1</b>
1	5	<b>IF YOU'RE NOT THE ONE (REMIXES)</b>	David Bedard
2	2	<b>THROUGH THE RAIN (PFX HECTOR/MAC QUAYLE REMIX)</b>	Merley Gray
3	3	<b>CRY ME A RIVER (DIVERXITY, F. PASCIO, &amp; B. HAMEL MIXES)</b>	Justin Tinkler
4	4	<b>THE ANOTHER DAY (REMIXES)</b>	Madison
10	12	<b>BEWARE OF THE BOYS (MUNDIAN TO BACH KE)</b>	Pringle MC
3	5	<b>EMOTIONAL ROLLERCOASTER (REMIXES)</b>	Vince Green
8	18	<b>IN YOUR LIFE</b>	La Boche
6	7	<b>WALKING ON THIN ICE (REMIXES)</b>	One
6	7	<b>AGAIN</b>	Fantasy
14	13	<b>FOR ALL TIME (REMIXES)</b>	Solace
9	8	<b>WHEN THE MONEY'S GONE (REMIXES)</b>	Cher
13	11	<b>SOLBURY HILL</b>	Ensue
11	—	<b>GOSPF FOLKS (MADBOY REMIX)</b>	Misty "Mademoiselle" Eliott Featuring Leticia
16	9	<b>DANGER! HIGH VOLTAGE</b>	Electric Six
12	15	<b>NO ONE'S GONNA CHANGE YOU</b>	Rene
15	—	<b>SONG FOR THE LONELY</b>	Cher
17	14	<b>SAN FRANCISCO</b>	Sir Ivan
17	14	<b>ALIVE (THUNDERPUNK REMIX)</b>	Jennifer Lejar
20	—	<b>MURDER ON THE DANCEFLOOR</b>	Sophia Ellis Orator
21	17	<b>THRIVE (IS THAT JAMES DAMING? MIX)</b>	Newsboys
21	17	<b>DREAMS</b>	DJ Jory
22	25	<b>SEIZE THE EGO (REMIXES)</b>	Jewel
22	25	<b>SOMETHING</b>	Laura
23	—	<b>GIVE ME GOD</b>	Shondae Featuring Sisqú & O'Neal & Norcia Davis
28	—	<b>I AM IDEM</b>	Sine Qua

## Billboard® TOP ELECTRONIC ALBUMS.

Set	Artist	Notes
1	LOUIE DEVITO DEE VEE MUSIC/PARTS	1 Week At Number 1 Dance Discs
2	VARIOUS ARTISTS 20th Anniversary Collection: Ultimate Disco	
3	JOHNNY VICIOUS ATL 77 (M)	Ultra Disc 05
4	MASSIVE ATTACK 100th Window	
5	THE RIDDLER TANDEM BOY (M)	Dance Mix NYC — Vol. 3
6	THE STREETK AND BOY-ACTRESS (M)	Original Prints Material
7	DAVID VESAN BUDDHA SUI V	
8	THALIA THALIA'S MISS REMIXED	
9	EVERYTHING BUT THE GIRL FALL 2014 1980S TUNES (STYLISH, WARRIORS)	Like The Dreams Miss The Main
10	THE HAPPY BOYS TACEDON PARTY (Volume 1)	
11	THE POSTAL SERVICE GIVE UP (M)	Give Up
12	LOUIE DEVITO N.Y.C. Underground Party 6	
13	APHEX TWIN 30 Miles For Cash	
14	THEIVERY CORPORATION THE RICHMAN MIX TO BATH	
15	FISCHERDOPPEL JULY 2014 (M)	#1
16	BAD BOY JOE THE BEST OF FORESTAYS MEGALOMANIA Volume 3	
17	PAUL VAN DYK Global	
18	DJ SAMMY Heaven	
19	VARIOUS ARTISTS Best Of France Volume Three	
20	KUMARIA KINGS All Mixed Up: Les Remixes	
21	THE SICILIANS FEATURING ANGELO VENUTO Un Anarchy (One Love)	
22	JOHN DIGWEED Dark Boring Med	
23	TOEGLER Mix Of Life	
24	VARIOUS ARTISTS The Power	
25	MOBY	

## Billboard HOT DANCE BREAKOUTS

## Club Play

LOVE THAT MAN (REMIXES) Whitney Houston	W
I LOVE YOU (REMIXES) Dre Hill	W
GETAWAY Becky Barling	W
WITH A TOUCH Berlioz	W
OVERLOAD Vivienne & Serrano	W

### Dance Singles Sales

**INNIN' AROUND**  
rystick NIGHT/2001

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**MUSIC IS EVERYTHING (REMIXES)**  
h Contrast BULLETPROOF SOUND

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**AIN**  
drapp MUTE

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**ELTER**  
n Neaby GOD'S HOUSE/BASEMENT BOYS

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**CK THE SKY**  
J. S. LIVING/2001

# PUTUMAYO

**P**utumayo World Music, 10 years after its inception, is now firmly established as the premier independent world-music label.

Coming off its most successful year ever with a typically varied skein of top 15 Billboard chart albums (*Samba Bazon Novo*, *Mississippi Blues*, *Latin Grove*, *World Lounge*, *Congo to Cuba*, *Asian Grove*), Koch Entertainment Distribution-supplied Putumayo began its 10th anniversary year with plans to expand its product line to include DVDs and a children's book series. It also started 2003 by funding its newly established non-profit educational project, the Putumayo Cross-Cultural Initiative, with a portion of the sales from all its compilations.

But the New York-based company also looked ahead to a return to its roots via the marketing of culturally themed journals, calendars and name cards. For, when Dan Storper founded Putumayo World Music with Michael Kraus in 1993, it was an offshoot of his modest chain of international handicraft and clothing stores, named after the beautiful Putumayo Colombian river valley.

It was also the result of "a serendipitous series of coincidences," says Storper, who had opened his first store on Manhattan's upscale Upper East Side in 1975. "I was a little out-of-

the-way place, but we had all kinds of famous people coming in," he adds, explaining that celebrities were drawn to the initial Putumayo outlet for the merchandise he had begun importing after two trips to South America. The chain had grown to seven stores by 1982, when handwoven clothing sales had increased to the point where he began wholesaling to other boutiques across the country.

By 1991, fashionistas were citing a veritable "Putumayo look." But that summer, while walking through San Francisco's Golden Gate Park, Storper chanced upon an outdoor concert with hundreds of people of all ages and ethnicities dancing to the African music of Nigerian/American group Kotoja. "I was moved by how the music really struck a common chord," says Storper.

It didn't matter if you were white, black, Chinese, African, Latin, young or old: You found through this great music a way of communicating, which is what Putumayo was about—finding a way of introducing people to other cultures."

The clothing operation, however, had taken a big hit when a civil war in Sri Lanka wiped out half its production facility. Storper was in the middle of an international search for new suppliers when he stopped off in San Francisco, back in New York, he found thrash-metal music being played in one of his stores.

"It was inappropriate for us, so I went to a record store looking for international music and found no one who



**A decade ago, "a serendipitous series of coincidences" launched a small but dedicated record label. Now it is an institution, offering indigenous feel-good music to the world, satisfaction guaranteed. BY JIM BESSMAN**

knew it and no listening stations," he says. "There wasn't any radio play, either, so I just started buying what looked appealing and making special in-store tapes with world music, mixing in singer-songwriters like Bob Dylan and Van Morrison and others who hadn't broken through at the time, like Sarah McLachlan and Loreena McKennitt. The first afternoon we played them, customers came up to the counter every few minutes asking about the artists. It was a chance for people to hear interesting songs in a noncompetitive, non-threatening environment," he says.

## NON-TRADITIONAL MARKETING

As Storper and then-Rhino Records president Richard Foes were members of the socially progressive Social Venture Network, Storper approached Foes with the idea of creating and marketing world-music collections. On April 13, 1993, Putumayo released its first two CDs, *Best of World Music: Vocal* and *Best of World Music: Instrumental*.

"They called us [Storper and Michael Kraus, an old friend with whom he'd started Putumayo World Music] the Ben & Jerry's of world music," laughs Storper. "Rhino did the licensing and manufacturing for the first four discs and sold them to record stores, while we started developing the non-traditional market of book stores, gift stores, zoos, museums, cafes, etc. But Rhino's efforts seemed to fall on deaf ears, so we took over the tradi-

tional retail, too, and worked with indie distributors, applying the same marketing ideas: cover art and packaging that people could recognize and identify, plenty of in-store-play copies so people could hear the music, and appealing display materials so stores could feature the CDs in ways that customers could find them, like colorful bin cards, wood and metal counter displays, and compelling posters and flats."

Such efforts, notes Koch Entertainment Distribution president Michael Rosenberg, makes Putumayo "unique" in the marketplace. "For us, it's a fantastic label to work with," he adds, citing the "combination of fantastic packaging and branding, and superior A&R and marketing. It's consistently one of our strongest labels, with sales up last year and again this year."

## EUROPE AND THE WORLD

Len Cosimano, Borders' marketing VP for multimedia, lauds Putumayo as "clearly the trailblazer in driving consumer interest in all kinds of music, not just countries but styles within countries."

Indeed, Putumayo prefigured the Celtic boom with its *Women of the World: Celtic* compilation—the best-selling Celtic collection of 1996, ultimately selling 300,000 units. Its *One World* title from the same year starred Bob Marley, Gipsy Kings, and Peter Gabriel and was accompanied by a *One World Festival* at the Washington Monument bringing together four groups from the album.

But the label also focused on singer-songwriters. Its 1994 compilation *Shelter—The Best of Contemporary Singer-Songwriters* featured the likes of Laura Love, Freedy Johnston, Sarah McLachlan and Mary Chapin Carpenter, and was also affiliated with a Putumayo festival, the *First New York Singer-Songwriter Festival* at Carnegie Hall featuring 28 artists, the largest number of individual performers in the venue's history.

In 1997, Storper sold the Putumayo clothing company to concentrate on the label, which was named Billboard's top independent world-music label that year. In 1998, Jacob Edgar joined Putumayo as head of A&R; he's since played a key role in sourcing material around the world, working with Putumayo artists and writing most of the label's liner notes. Two years later, he and Putumayo World Music were profiled by *CBS News Sunday Morning*. But, also in 1999, came the launch of *The Putumayo World Music Hour*, the first commercially syndicated world-music radio program, now heard on more than 100 stations.

In 2000, the company established Putumayo Europe in Holland, under the direction of Christian Dalvaic,

*Continued on page P-6*

# This Summer Party with Putumayo!



*Check out these hip swaying collections from our Groove/Lounge series*

## PUTUMAYO

Celebrating 10 Years!

### World Music

For a complete list of our catalog visit [www.putumayo.com](http://www.putumayo.com)

**NEW YORK**—It is 9 a.m. on a rainy weekday morning, and, at the Lafayette Street offices of Putumayo World Music, company founder Dan Storper and longtime business partner Michael Kraus are at work. In this warren of rooms and cubicles, bedecked with colorful posters of Putumayo's compilations, Storper, not surprisingly, is planning an upcoming journey.

"One of the things that Michael and I do is what we call 'storebusting,'" says Storper, preparing for a West Coast retail swing. "It includes going into stores ourselves and trying to see how our CDs are merchandised. You should see the looks on people's faces when Michael or I show up in some little remote town somewhere, or in Europe, or when I went to Japan or Australia this past year. We spend a lot of our time out on the road really trying to create a connection with what Putumayo is doing."

Creating connections has been Dan Storper's lifelong passion. The desire to bring the beauty that he found in other world cultures to the U.S. led him, first, into the world of crafts and clothing retail business. Then, a decade ago, he launched Putumayo World Music, which has grown into one of the best-known and most successful world music labels on the globe. In this interview, marking the 10th anniversary of Putumayo, Storper reflected on the past, present and future of his unique company. And, prodiged by a visitor, he recounted some of the life experiences that subsequently shaped his business.

"When I was 11, I just fell in love with the Doctor Dolittle books," he says, recalling the children's tales of the veterinarian who could talk to animals and traveled the world—exotic stuff for a young boy growing up in suburban Long Island. He found the books in the home of an aunt and uncle, Elly and Si Reichlin, who themselves were widely traveled. "They told my sisters and me stories about their trips, and it just led to me being fascinated about other places. I said, 'When I grow up, I want to travel.'"

Storper's uncle, a physician, first made that possible, inviting his nephew, at 16, to join their family during a month in Mexico, where his uncle was giving medical lectures. "The trip was one of those magical things," recalls Storper. His aunt, an anthropologist, arranged for Storper and a cousin to spend the rest of their summer working on the archeological dig at the Teotihuacan Pyramids outside Mexico City. Storper has been uncovering treasures from other cultures ever since.

**You majored in Latin American Studies and spent part of a semester abroad in Madrid. How did that later translate into your business?**

After I graduated college in '75, I was able to save enough money and went down to South America. On my first day in Barranquilla, Colombia, on the coast, there was this vendor selling a woven wall hanging. My reaction was, "Oh my God, what a wonderful thing." And it was very inexpensive. I bought it and decided that I would spend the rest of the trip in Colombia, Ecuador and Peru, visiting the towns and marketplaces and trying to figure out where the interesting crafts were. I'd saved up about \$3,000 that I could use for buying stuff, and I'd ship it back. My aunt, who worked at the Peabody Museum in Boston, introduced me to the woman there who managed the shop, and that's the first place where I actually sold handicrafts.

**Did you come from a family with retail experience?**

No, my father was a lawyer. But his father, my grandfather, was in the haberdashery business. After I opened my first shop, my father's favorite line was, "From rags to rags, in three generations."

**So how did the business grow and evolve?**

Over the years, I got into being a clothing designer—women's contemporary clothing, inspired by traditional cultures; I became a retailer, and, at one point I had seven retail stores, while selling clothing and handicrafts to 600 boutiques around the country. And I think I kind



PUTUMAYO AT 10

# Dan Storper *The Billboard Interview*

**A Passion For Creating Connections Between Cultures Drives The Founder Of Putumayo World Music. BY THOM DUFFY**

of lost myself in that rat race of designing five clothing collections a year. I said, "I'm not really enjoying this." This is not really what I started out doing." So I started keeping my eyes open for ways to move Putumayo more into the kind of cultural connectedness that I had started with.

## How did music enter the picture?

I had started to play music in my retail stores that I had collected, music from the Andes. And it helped to create an environment or ambience that made you feel as if you were escaping from the city and traveling to South America. Then, one day in San Francisco, I had wandered into Golden Gate Park during a beautiful summer's day. I was going to an Indonesian art exhibit, and there was this African group called Kotoja playing. And they had brought these 300 or 400 people together of all ages and ethnicities—all dancing together to this fun, upbeat music. This was 1991.

I made a point, when I went back to New York, to buy their cassette—I didn't have a CD player then—and I thought: This is great. Then I walked into one of my stores, and [the employees] on that day were playing some kind of a metal album. I said, "What is going on here?" So I commissioned special tapes from AEI, the company that does in-store music. I picked the music,

from Angelique Kidjo to Johnny Clegg to Bob Dylan and Bonnie Raitt. The first day, I got a call from one of my managers saying, "All of a sudden, my employees are bopping around the store, and people are coming up and asking, 'What is that music?'"

It was a real eye-opener for me. This was going on for a few months, and I said, "You know, it would be great if I could somehow create a package of world music." The bottom line is that I was always seeking the universal common denominator with music, like the spirit of Bob Marley. Music that, whether you're 12 or 65, whether you're black, white, Chinese, Latin... music that people of all ages and ethnicities could love. And I think the whole idea behind Putumayo was to identify those melodic, upbeat, fun songs that people would appreciate.

**Meanwhile, you had become a member of the Social Venture Network, which links entrepreneurs with a similar view of social responsibility. That's where you met Rhino Records founder Richard Foss?**

Yes, and I talked to him about what was going on in my stores. I said, "People are responding like crazy to this. Maybe we can do a collaboration. We'll pick the music, and you do the licensing and manufacturing. You

*Continued on page P-4*

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PUTUMAYO AT 10

#### THE BILLBOARD INTERVIEW

Continued from page P-3

sell it to the record stores, and we'll sell it to the non-traditional stores."

**The first two albums, released in April 1993, were *The Best of World Music: Vocal and The Best of World Music: Instrumental*.**

We had an argument about it at the time, because Rhino wanted to have a distinctive name that people would find catchy. So they wanted to call the series *The Best of World Music*. Since I was just getting into it and didn't know that much about world music, I fought it at first. But they convinced me. And I've gone back since and listened to those first albums, and they really do have some great songs.

Rhino loved the idea, but [the CDs] wound up in these various world-music bins and, without enough in-store play or radio or any support at traditional retail at the time, world music was not selling big numbers.

But what Michael Kraus and I saw was that there was so much interest in the music in my stores, if only we could offer it to other [non-traditional] retailers. So we built the non-traditional network. Rhino found the sales weren't there to make it worth their while. So we decided to take over distribution to record stores. And we began to sell and figure out how to work with record stores. The non-traditional and traditional retailers would mutually reinforce each other. A non-traditional store carries a few CDs, but it's not their core business. But a record store could carry a whole selection and be the place where people go once there's an introduction.

We tried to utilize the same kind of merchandising awareness. We knew there were thousands of CDs out there, and we needed some way that Putumayo could be identified.

**Was there a turning point when you knew your future was in the music business full-time?**

At some point—and it was probably late 1993 or early '94—I woke up and said, "Man, I want to do this!" I had to find a way out of the clothing business and be able to do this so it would sustain my life. And I didn't know in the beginning that there could be CDs that would sell into the hundreds of thousands. But certain albums like *Women of the World*, *Celtic* clicked and were on the Billboard [Top World Music Albums] chart for weeks and sold almost 300,000 copies. We've now had 20 albums that have sold more than 100,000 copies.

**What is Putumayo's A&R strategy and process today?**

Going back to what I said previously about the spirit of Bob Marley, [we're seeking] melodic, upbeat music that's accessible, that we feel is essentially universal. I've always been the one who made the final decision on a track. Until Jacob Edgar, our VP of A&R, joined us, I also had been the one who did the research. Jacob has this background of loving music, being a music writer, an ethnomusicologist and having a good ear. He added a whole new dimension, reaching out to labels and artists all over the world, saying, "We're working on an album, please send us material." We also get unsolicited material. And we go to conferences like WOMEX and MIDEM. But Jacob generally listens to most of it first and will make these CDs of tracks he thinks I'll like. And then I pick the ones I like, both for potential Putumayo CDs and for radio shows.

**You've really nurtured your relationship with retailers.**


Our goal with every retailer is to figure out what works with Putumayo and their store. With every distributor, we talk about how we can give them the tools to make it work better at retail. Whether that means little displays, colorful bin cards to help organize the section where CDs are displayed—whatever it is, let's try to identify the issues and try to provide them with some kind of easy solutions. Let's create marketing opportunities, whether it's a strategic alliance or something simpler, like a *Groove* sampler. We've been known over the years for these summer promotions because summer is a fun, party time. Over the years, we've probably done 10 "Travel the

Continued on page P-6



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## PUTUMAYO AT 10

### THE BILLBOARD INTERVIEW

*Continued from page P-4*

World" promotions. If you have fun, upbeat music that is guaranteed to make people feel good while introducing them to other cultures, and if you can put that all together in a package and make people know it's available for \$15.98, I think you've got something there that is sure to do at least reasonably well.

**You've nurtured those customer relationships outside the U.S., as well.**

We have about 50 distributors around the world. In New York, Michele Amar is our director of international sales, working with Asia, Latin America, Africa and Australia. The European distributors and some of the direct accounts are serviced through our office in Hilversum (outside Amsterdam). In April 2000, we opened Putumayo Europe, under managing director Christian Dallavie, who used to head the French Music Office in New York. Igor Roselaar is our sales manager for Spain, Portugal and Italy. They have really developed a very strong presence in some of the European markets. Right now, France is very explosive for us. England seems to be finally developing as well. Germany has always been a strong market. In general, we have seen considerable growth internationally over the past year.

**Do you, or your staff, see an advantage to your status as an independent record company?**

One thing that's nice recently is that Susan Rosenberg has come back as our VP of sales and marketing. She works with Mira Prinz, our sales and marketing manager. Susan had spent two and a half years at RCA/BMG and did a good job and enjoyed it. But there's something about working in an independent environment, being able to be, as Seinfeld said, the master of your domain. There's a certain amount of nimbleness and responsiveness, both as a label and as an individual working in a company like this.

**These are difficult times for the music business. How do you view the future for Putumayo and world music?**

I think, from a practical sense, we've seen a couple of years of really tough times. And it has forced us not just to be leaner and more focused but to do a better job of what we're doing. We're hoping that Putumayo now is a better company. Now there's more competition. You want to distinguish yourself more. You want the CDs to be better. Everything we do has to be thought through. But it's a moment when world music is definitely breaking through into the mainstream. And it's an opportunity not just for Putumayo, and not just for the retailers who sell Putumayo, but for the artists and global culture in a way. ■

### PUTUMAYO AT 10

*Continued from page P-1*

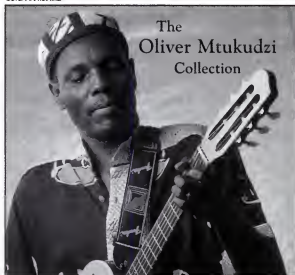
former head of the French Music Office in New York. More recently, Putumayo has beefed up its domestic staff with the addition of former Tuff Gong label head Cassandra Goins as promotion director and the return of sales and marketing VP Susan Rosenberg.

Observing the growing interest in world music, Storp-er cites a "stepped-up presence" for the label in commemorating its 10th-anniversary year. This will include a six-week U.S. summer tour by Zimbabwean legend Oliver Mtshudzi, accompanied by the release of *The Oliver Mtshudzi Collection*, a French Caribbean collection in May and *Salsa Around the World* in June. There'll also be a continuation of the successful *Groove and Lounge* dance/electronic series with *African Groove* and *Euro Lounge*, the contemporary world-R&B anthology *Global Soul* and *Cover the World*, a novel CD of classic pop and rock covers by world-music stars. The label is also developing two TV specials for BET/BET Jazz: *Global Soul*, hosted by Arrested Development's Speech, and a 10th-anniversary special featuring world-music videos and concert footage, which will serve as the basis for a 10th-anniversary DVD to be released in conjunction with a two-CD retrospective this fall. Various concert events celebrating the Putumayo milestone are also slated. ■

Putumayo Presents

# The Oliver Mtukudzi Collection

Cover Art not final



*The Oliver Mtukudzi Collection* features some of the most enduring and appealing songs by this extraordinary artist from Zimbabwe.

Release Date: July 8, 2003

## Catch Oliver at these tour dates!

7/03/03	Chicago, IL	Summer Dance Concert Series
7/05/03	Dayton, OH	City Folk Festival
7/06/03	Toronto, Can.	Afrofest
7/09/03	Chicago, IL	Hot House
7/11/03	Detroit, MI	Concert of Colors
7/13/03	Chicago, IL	The Folk and Roots Festival
7/18/03	Providence, RI	Waterplace Park
7/19/03	Montreal, Can.	TBA
7/20/03	Ottawa, Can.	Ottawa International Jazz Festival
7/25/03	Atlantic City, NJ	Kennedy Plaza
7/26/03	Brooklyn, NY	Celebrate Brooklyn Festival
7/27/03	Albany, NY	Washington Park
7/29/03	Roseburg, OR	Music on the Half Shell
7/30/03	Portland, OR	Oregon Zoo Amphitheatre
7/31/03	Albany, OR	Monteith River Park
8/01/03	Piercy, CA	Reggae on the River
8/03/03	San Francisco, CA	African Odyssey Festival
8/06/03	Los Angeles	TBA
8/09/03	Sedona, AZ	Putumayo World Music Festival

More dates to be announced

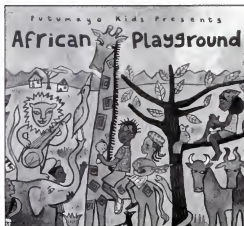
[www.putumayo.com](http://www.putumayo.com)



[www.putumayokids.com](http://www.putumayokids.com)



Putumayo Kids, a new division of Putumayo World Music, creates world music CDs and multicultural activity kits that entertain, educate and inspire cultural curiosity. The World Playground children's series has won critical acclaim and top awards.



### African Playground

An entertaining and educational musical expedition to Africa for children and families. Features an unreleased track by Angelique Kidjo.



**Dreamland: World Lullabies & Soothing Songs**  
Gorgeous songs from around the world for relaxation and bedtime.

Release Date: May 20

# Putumayo World Music

Now sold in 50 countries



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SUNRISE RECORDS

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MUSIC (MALAYSIA) SDN. BHD.



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ENTERTAINMENT GROUP

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**van Roessel**

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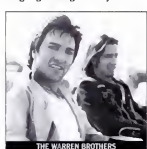
# Gilman Gives Stepanek's 'Heartsongs' A Musical Voice

## Nashville Scene

**BACK IN THE SADDLE:** It's not every day an act re-signs with the label that dropped it, but that's exactly what happened to the Warren Brothers.

The duo, Brad and Brett Warren, recently renewed its relationship with BNA Records and has a new single at country radio, "Hey Mr. President," which is No. 29 on the Hot Country Singles & Tracks chart this issue.

After reconnecting with BNA a few weeks ago, the brothers have had to work quickly to meet a June 3 street date for their album. "We're enjoying it because nobody's over-thinking things," says Brett Warren, who notes that RCA Label Group chairman **Joe Calabrese** was pragmatic about their previous relationship with his company. "Joe said, 'There's two ways of looking at this: baggage or history. Let's look at this as history.' If it works, it's going to be a great story."



THE WARREN BROTHERS

Warren says they used the time wisely since their last BNA deal ended. "We took a year off and wrote a bunch of songs. Tim McGraw and Lynyrd Skynyrd cut songs of ours." They also came back to the majors with a new attitude. This time around, Warren says, "we're just really calm." In their downtime, he says, "we become better songwriters and better singers, just better at our craft. If you're not growing you're dying, and this album shows a lot of growth."

The Warrens have some high-powered friends in the producer's chair. Their forthcoming album is being produced by McGraw and **Byron Galimore** (*Billboard*, April 5). It will be their third project for BNA.

"Tim was so excited about our music," Warren says, noting that McGraw "was so into it and believed in it so much" that even if the brothers did not reconnect with BNA, he offered to produce the project and shop it to other labels himself.

A likely highlight of the forthcoming project is "Sell a Lot of Beer," a song the brothers wrote with **Bill Anderson** that includes a hook any

violin club performer can relate to: "I don't sell a lot of records but I sure sell a lot of beer." Warren and **Kenny Chesney** have agreed to sing on the track, and they are working on recruiting **Kid Rock** as well.

The album's likely second single is called "What If Women Ran the World." Warren describes it as "a socially conscious country song that kind of panders to women."

**ARTIST NEWS:** Alabama will receive the Academy of Country Music's (ACM) Pioneer Award during the live May 21 telecast of the ACM Awards show on CBS. The award recognizes outstanding achievement in the field of country music. Alabama will perform "Tennessee River" on the show.

Warner Bros. artist **Faith Hill** will release her first DVD, *When the Lights Go Down*, May 6. The bulk of the DVD is taken from Hill's 2002 NBC-TV special, including a performance of "Breathe" with **Carlos Santana**. But it also includes three songs not shown on the TV special and some behind-the-scenes material.

**SIGNINGS:** Sony/ATV Tree has signed **Angela Williams** to a songwriting deal. She is the daughter of veteran Sony/ATV Tree writer **Kim Williams**.

Asylum/Curb Records has signed new act **Blue County** to its artist roster. The duo consists of **Aaron Benward** and **Craig Reeves**. Also, a previously announced deal to sign the group **Carolina Rain** to the label's roster has fallen through (*Billboard*, April 19).

Singer/songwriter **Jeane Winchester** has signed with Nashville-based **Pathfinder Management**. Winchester currently resides in Quebec.

**ON THE ROW:** **Caprice Milazzo** is promoted from director to senior director of sales at RCA Label Group.

**Nina Rossman** joins Dreamcatcher Records as promotion director. She most recently was publisher of industry newsletter *The Conference Call*. The Grand Ole Opry has hired Grammy Award-winning engineer/producer **George Massenburg** as an audio consultant on a limited-term basis. He will work in improving the sound quality of the Opry's weekly TV broadcast on TNT and the new syndicated radio show *America's Grand Ole Opry Weekend*.

**Laurie Dasher** joins the Country Music Hall of Fame and Museum as event services manager. She previously was manager of author relations for book publisher **Thomas Nelson Inc.**

by Phyllis Stark

**BY JIM BESSMAN**  
Even at age 12 when he scored with his debut single, "One Voice," Billy Gilman showed unusual maturity. Now, with *Musical Through Heartsongs—Songs Based on the Poems of Mattie J.T. Stepanek*, Gilman, who turns 15 May 24, has matured more, both in deepened voice and especially in album content.

The unique new disc, which Epic Records released April 15, matches the words of Stepanek—the 13-year-old best-selling poet with an incurable form of muscular dystrophy that has debilitated him since birth—with music by top Nashville songwriters, including **Richard Leigh**, **Tom Douglas**, **Rube Roberts**, **Randle Chowning**, **James Slater**, and the album's producer, **David Malloy**. It debuts at No. 15 on the Top Country Albums chart this issue with sales of 13,000 copies, according to Nielsen SoundScan.

"It's his poetry and message. All I'm doing is putting a voice to it," says Gilman, who met Stepanek Feb. 15 at the *King Sheela* show at the local coach **Angela Bacari** called after the show and said it would be cool to put his poems to music. "I wasn't really sure, but then I saw my father crying and realized Mattie's message doesn't just reach kids but adults as well. He also touched me so deeply, because I relate to everything he's saying."

### 'SOMETHING VERY PERSONAL'

Indeed, Gilman's project essentially complements the themes of peace and hope that motivated Stepanek to write his poetry books—all of which employ the key word "heartsongs" in the title. Stepanek defines a heartsong as the song in one's heart that helps make you a better person, and he has clearly struck a similar chord with others involved in the album concept.

"Angela called my manager **Scott Siman** [of RPM Management] and he was out buying the books, so it was like a chain reaction," Gilman continues. "He got the writers together, and they came up with great ideas in fitting the music to the words."

"Angie called my manager **Scott Siman** [of RPM Management] and he was out buying the books, so it was like a chain reaction," Gilman continues. "He got the writers together, and they came up with great ideas in fitting the music to the words."

"When we started the project, it was like, 'OK, it's certainly an interesting strategy and piece of business.' But then Sony Music handed us executive VP/CM **Mike Kraski**, who then met Stepanek at a muscular dystrophy fundraiser. "He touched my heart too, and it stopped being about business and became something very personal. He's just an

extraordinary young man and an incredible inspiration."

Kraski says country stations are free to choose their own focus track. "We think it will vary by market," he predicts, adding that "a lot of markets have been strong supporters of Billy Gilman all along, and we want them to lead the way."



GILMAN

While a video will be available for the track "I Am/Shades of Life," Kraski points out that "it's one of those rare opportunities where we're not looking to synch up a single choice with a video choice because it's not that apparent. So we're choosing a focus track that lends itself best to video."

### COMBINED AUDIENCE

Kraski says the overall marketing perspective involves "children, moms, and grandmothers and is all over the place, which makes it so intriguing. You have a little boy who's sold between 1.5 [million] and 2 million books of poetry, and a young man who's sold over 3 million CDs, so it's a combined audience for retailers who sell books and CDs, with a tremendous opportunity to co-brand items like **Borders** and **Barnes & Noble**."

**Borders Books & Music** country-category manager **Susan Scott** is "on Kraski's wavelength. She says, 'It's a great opportunity for retailers like **Borders** who can tie the books and music together, and we're looking to do a lot of cool front-of-store promotions.'"

The project is "tailor-made for TV too, Kraski adds, reporting that Gilman

appeared on *Good Morning America* on street date and that pay-per-view concert potential is being explored. On the print side, he says a *People* piece is slated, while *Billboard* "will be huge because Billy's audience is very interactive, and his is [Sony Music Nashville's] most-visited, aside from the Dixie Chicks."

Kraski and Scott also agree that *Musical Through Heartsongs*, which is Gilman's first album since 2001's *Dare to Dream*, works as an ideal transitional release.

Scott says, "It's a great way for Billy to come back after a period of time where he's been off and as his voice is changing."

Gilman, who is booked by Creative Artists Agency, is recovering from a lengthy bout of double-pneumonia, which hit him after he finished an exhausting 90-city tour in 2001. "Plus, on top of that, my voice started changing around January 2002, and I went from mezzo-soprano all the way down to alto, and let me tell you, that was a drop," Gilman says. "Right now I can't get down lower. You sit at the piano and say, 'There goes my high C'—and then my high 'C'—but you can't let it affect you because you can't stop Mother Nature, and compared to Mattie's problems, mine are like nothing."

Gilman—who was recently named national youth chairperson for the Muscular Dystrophy Assn.—modestly asserts that he only put his voice to Stepanek's poetry and message. "To sing these songs was really hard, because I had to portray his life," he says. "He had three siblings die of the same disease, and his mother is in a wheelchair with the same disease. That's a lot to digest, and [that] is why we have to get the message out as soon as we can, because it could kill him tomorrow."

Stepanek's involvement from here on is likely to be limited. "He's in pretty bad shape now," Kraski says, "which makes [the album] all the more emotional and personal."



**At Ease.** Randy Travis and his wife/manager, Elizabeth, met with Gen. Tommy Franks at the Stepanek Festival near McDill Air Force Base in Tampa, Fla., shortly before the start of the war in Iraq. Travis, left, is pictured with Franks and Elizabeth following his performance at the festival.



[illegible]

\*Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' 75-to track service. 147 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Air power awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are omitted from the chart after 28 weeks. © Videoclip availability. Catalog numbers for CD Single or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓒ CM Music. Souls available. ♫ Casperie Souls available. ♪ Vinyl Mono-Souls available. ♭ Vinyl Souls available. ♯ Casperie Main-Souls available. © 2002 VNU Business Media, Inc. All rights reserved.

Rank	LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	TITLE
1		1	AUSON KRAUSS + UNION STATION	<a href="#">The Union Station</a>	1	1	24	1	The Union Station
2	1	2	NICKEL CREEK	<a href="#">The Timeless Collection</a>	1	1	24	1	The Timeless Collection
3		3	AUSON KRAUSS + UNION STATION	<a href="#">The Union Station</a>	1	1	24	1	The Union Station
4		4	RICKY SCAGGS & KENTUCKY THUNDER	<a href="#">The Heart of Kentucky Thunder</a>	1	1	24	1	The Heart of Kentucky Thunder
5		5	VARIOUS ARTISTS	<a href="#">The Legends of Bluegrass: The Best of Bluegrass</a>	1	1	24	1	The Legends of Bluegrass: The Best of Bluegrass
6		6	THE Nitty Gritty Dirt Band	<a href="#">Will The Circle Be Unbroken, Volume III</a>	1	1	24	1	Will The Circle Be Unbroken, Volume III
7		7	VARIOUS ARTISTS	<a href="#">The Time-Less Treasures of Bluegrass</a>	1	1	24	1	The Time-Less Treasures of Bluegrass
8		8	DOLLY PARTON	<a href="#">Dolly Parton's Christmas</a>	1	1	24	1	Dolly Parton's Christmas
9		9	PATTY LOVELESS	<a href="#">Patty Loveless</a>	1	1	24	1	Patty Loveless
10		10	VARIOUS ARTISTS	<a href="#">The Time-Less Treasures of Bluegrass: America's Music</a>	1	1	24	1	The Time-Less Treasures of Bluegrass: America's Music
11		11	SOUNDBRUCK	<a href="#">Soundbruck</a>	1	1	24	1	Soundbruck
12		12	VARIOUS ARTISTS	<a href="#">The Legends of Bluegrass: The Best of Bluegrass</a>	1	1	24	1	The Legends of Bluegrass: The Best of Bluegrass
13		13	VARIOUS ARTISTS	<a href="#">The Legends of Bluegrass: The Best of Bluegrass</a>	1	1	24	1	The Legends of Bluegrass: The Best of Bluegrass
14		14	VARIOUS ARTISTS	<a href="#">The Legends of Bluegrass: The Best of Bluegrass</a>	1	1	24	1	The Legends of Bluegrass: The Best of Bluegrass

LAST WEEK		Sales data compiled by Nielsen SoundScan		Artist	
		TITLE (WEEKS) * NUMBER (DISTRIBUTION) LABEL	WEEKS AT NO. 1	WEEKS AT NO. 1	
1	1	PICTURE (INFERNO) COLUMBIA	13	3	Kid Rock Featuring Alice Merton
2	2	LANDSIDE (MACHINERY) COLUMBIA	1	1	Dixie Chicks
3	3	SPEED (COLUMBIA) COLUMBIA	1	1	Montgomery Gentry
4	4	GOD BELIEVES THE USA (CAPITOL) VNU	1	1	Lee Greenwood
5	5	THE IMPOSSIBLE (INFERNO) COLUMBIA	1	1	Joe Nichols
6	6	WHERE THE STARS AND STRIPES AND THE EAGLE FLY (LIVE) (EWE) MACHINERY	1	1	Aaron Tippin
7	7	LOVE WON'T LET ME (EWE) MACHINERY	1	1	Tammy Cochran
8	8	BEAUTIFUL GOODBYE (CAPITOL) VNU	1	1	Jennifer Hanson
9	9	CAN'T FIGHT THE MOONLIGHT (LIVE) (EWE) MACHINERY	1	1	LaRon Himes

## ALBUMS

**POP**

## SPOTLIGHTS

## R&B/HIP-HOP

BUI BOARD MAY 2, 2002

## N O N C O N C E R T

(Continued from preceding page)

Break My Heart." Elsewhere, familiar names like Deborah Cox, Gloria Gaynor, Sandy B., Charlotte, and Alice DeCay perform, making *Diva* a singalong party pal that's perfect for the Saturday-night drive to clubland.—**CT**

## VARIOUS ARTISTS

## Trance Classics

## PRODUCERS: various

## Moodswinger Music 8020

## RELEASE DATE: April 4

What makes a trance classic? For some, angelic vocals surrounded by cascading synths are mandatory. For others, chaotic arrangements punctuated by stabbing basslines are essential. Whatever, chances are pretty good it's here. On board are BT, Darude, Moby, Enigma 52, ATB, Garce, Paul van Dyk, Nersisyan 400, Nalin & Kane, System F, Binary Finery, and Chicane, among others. Of course, at two discs, *Trance Classics* can't possibly include every classic within the genre (perhaps *Lustral*'s "Eternity" will make it to the next volume). One essential set.—**MP**

## COUNTRY

## JESSICA ANDREWS

## New

## PRODUCER: Byron Gallimore

## Dew/World 50356

## RELEASE DATE: April 15

Five years into a recording career though only 19, Jessica Andrews is considered on *Nor*, which showcases a modern classicist—one who remains a powerhouse vocalist. Even so, in can't-miss helmsman Byron Gallimore's hands, she's also a pure country pop singer, as evidenced on the ultra-contemporary girl-power anthem "There's More to Me Than You," the sonically interesting "To Love You Once," and punchy "Second Sunday." Andrews shines a diamond on the Ellingtonesque "When Centry Plays Guitar" and the bookend "Windows on a Train." Elsewhere, the bombastic "I Wish You Were the Man [That Brings the Woman out of Me]," and the little out-of-own a haunting melody. Sounds like Andrews' time is, indeed, now.—**RW**

## CHRIS CAGLE

## Chris Cagle

## PRODUCERS: Robert Wright, Chris Cagle

## Capitol 40516

## RELEASE DATE: April 8

Chris Cagle's follow-up to the 2000 set *Play It Loud* offers up a more confident, seasoned version of the party-out-loud that first caught country listeners' ears. It's a return to that image to include more mature, melodic fare. That's not to Cagle's detriment, as evidenced by the catchy "What a Beautiful Day," the edgy "I Love It When She Sings," and that power ballad "Look What I Found." That said, Cagle can still deliver an endearing no-brainer: "Chicks Dig It" is a good-natured rocker that's better than the title image to "Night and the Country" is redneck cool with major summertime potential. Also effective are a brace of mighty fine midtempo "I'll Take Two" and "Grown-Up." Still, production isn't at its best when it bares musical teeth, as on the vigorously rollicking "Everything," and Cagle shows nice progression as a

songwriter here, having a hand in nine of 11 tracks.—**RW**

## LATIN

## JACI VELÁZQUEZ

## PRODUCERS: various

## Sony Discs LAK97652

## RELEASE DATE: April 2

Jaci Velázquez's continued expansion is evident in an album that traverses styles, from unadorned pop to more urban tracks. The choice of material suits Velázquez, who sounds relaxed and in control of her songs, down to the saucy "No Me Hace Falta un Hombre"—a track from her current film, *Chasing Ape*—and "Mi Vida No es Nada Sin Ti," a translation of Gloria Estefan's "I Don't Want to Love You Now." Save for a more organic, acoustic sound in the arrangements, *Milagro* is not ground-breaking nor does it mark any departure for Velázquez—despite the array of producers and songwriters involved in the project, including Emilio Estefan Jr. and Rudy Pérez. Still, *Milagro* is a well-executed pop album that should satisfy Velázquez fans while reeling in new ones.—**LC**

## BLUES

## MARCIA BALL

## So Many Rivers

## PRODUCER: Stephen Bruton

## Atlantic 4891

RELEASE DATE: April 22  
Blues/vocalist Marcia Ball's last album, *So Many Rivers* (2001), won the W.C. Handy Award for blues album of the year. Such success is bound to produce heightened expectations for this follow-up. Ball is a consummate pro, however—a killer pianist, a great singer, and a very credible songwriter. For such an artist, success breeds success. So *Many Rivers* is every bit as powerful as *Preserved Innocent*, which offered an even more sophisticated stylistic palette. Ball's longstanding love of R&B is writ large in this album, as is her afterthought for what Dr. John calls "New Orleans tenor." Because of this, the feel of her music, from arrangements to vocals to her piano work, has never been more righteous. In 2001, *Preserved Innocent* was the best album Ball ever released. It's 2003 now, and *So Many Rivers* is the best ball album Ball has ever cracked. This could go on for years.—**PVY**

## JAZZ

## JANIS SIEGEL

## Friday Night Special

## PRODUCER: Joel Don

## Telarc 83566

## RELEASE DATE: April 22

This is a very cool piece of work. Producing and Siegel's vocal inspired Janis Siegel with an organ/guitar duo and made magic. Hammond B3 boss Joey DeFranco handles the keyboard chores, and Houston Powers plays tenor sax. Contrabass Buster Malone and Peter Bernstein and drummer Buddy Williams round out the quintet. DeFranco and Powers rule the groove, and Siegel's vocal is inspired. The overall word here is swing: *Friday Night Special* swings effortlessly, relentlessly, and Siegel seems thorough in digging in the pocket on every track. Make a point to listen to her lush, raucous renditions of "My How the Time Goes By" and "Misty." She achieves maximum cool on "There's a Small Hotel"

and "My Love Is My Babe." Siegel slips into the cozy jazz vibed pioneered by cats like Jimmy Smith and gives it a bracing update.—**PVY**

## CLASSICAL

## PETERIS VASKS: Symphony No. 2,

## Violin Concerto ("Distant Light")

## Ostroboln Chamber Orchestra and

## Tampere Philharmonic/John Storgards,

## conductor and violin

## PRODUCER: Seppo Sirala

## NAXOS 1005-2

## RELEASE DATE: April 22

Born in 1946 in Latvia, composer Peteris Vasks counts as kindred spirits such Eastern contemporaries as Arvo Pärt, György Ligeti, and Henryk Górecki, as well as forebears Schnittke, Lutosławski, and Shostakovich. Yet Vasks has developed a highly organic and individual sonic signature, one in which even the darkest moments admit light. His emotive music has proved popular on disc, and this latest album presents the premiere recording of his dynamic, dramatic Symphony No. 2, as well as the second rendition of his seraphic Violin Concerto, "Distant Light" (Gidon Kremer having performed the piece on Teldec). The Finnish performances are excellent, as is the recording; the entire production does justice to this great music, which manages to be both potentially meaningful and accessible. Distributed in the U.S. by Koch.—**BB**

## VITAL REISSUES

## SOUNDTRACK

## Fame

## FAME PRODUCER: George Feltstein

## ORIGINAL PRODUCER: Michael Gore

## Turner Classic Movies/Rhino Movie

## Music 73862

## RELEASE DATE: April 22

In 1980, when *Fame* literally tapped into pop culture, the marriage of film and music was at its peak, with *Grease*, *Saturday Night Fever*, and *Urban Cowboy* paving the way, and *Flashdance* and *Footloose* writing in the wings. Some 23 years later, the compositions that gave the flick its flair stand up as more than rhythmic reminders of bygone teen-idol glory days. Also featured are the bonus tracks, including the previously unreleased "Miles From Here." No doubt, this digitally remastered reissue's greatest appeal lies with those who remember the first time: for us, this *Fame* is hardly fitting (a Warner Home Video DVD arrives June 3).—**CT**

## Billboard.com

Also reviewed online this week:

- The Eaves, *The Eaves* (Ace Fu)
- California, *QuickSilver/Cradle-snakes* (Thrill Jockey)
- Duke Robillard & Herb Ellis, *More Conversations in Swing* (Guitar (Stony Plain))

## FISCHERPOONER, April 9

## Hammerton Ballroom, New York

## New York-based electronic

## pop/performance art duo Fischer-

## Spoonster (fromman/sprick) Casey

## Spoonster and composer/producer

## Warren Fischer) brought their lavish,

## sexually provocative show to a

## packed Hammerton Ballroom on

## the second stop of the group's first

## North American tour.

## Tickets were \$24 in advance and

## \$27 at the door, with more than

## 2,200 tickets trading hands.

## Attempting to recapture the avant-

## post-modern theories of Andy

## Warhol and the Factory, early Bowie,

## and Sigfried &amp; Roy, the group staged

## an imaginative performance that

## was nothing short of a spectacle—

## and a campy one.

## Sidestepping traditional rock con-

## ventions like instruments

## and live singing in favor of a more

## conceptual and cheeky approach,

## Fischerpooner's performance incor-

## porated elaborate theatrical lighting,

## dazzling plot turns, costume costu-

## ming, wind machines, and more.

## Led by consummate showman

## Spoonster—who was joined by a hand-

## ful of well-choreographed dancers

## Fischerpooner overtook the production

## from backstage—to a highly energized

## set of songs from its recently issued

debut, *7 (Capitol)*.

## In this setting, such tracks as

## "Invisible," "Natural Disaster," a

## cover of "We're the 15th," and lead

## single "Emergence" came to life, per-

## fectly capturing the throbbing en-

## ergy of the underground electroclash

## scene, which is where this act has

## been most embraced.

## The crowd—which included

## Moby, actress Chloë Sevigny, and

## ex-Talking Heads/Tom Tom Club

## members Tina Weymouth and

## Chris Frantz—erupted into cheers

## and applause throughout, particu-

## larly during Spoonster's onstage

## antics—stage diving, joking with

## the audience ("A! pretend this is

## a live show"), and general laissez-

## faire spirit.

## The highest problem with Fischer-

## Spoonster live is that, ultimately,

## this show is about suspended belief;

## unfortunately, as it progresses, the

## proceedings become increasingly

## one-dimensional and less engag-

## ing. The pretentious posturing loses

## its appeal, not allowing for any real

## spontaneity or sustained interest.

## Perhaps content is the key element

## in conveying Fischerpooner's

## conceptual commentary. That said,

## a more intimate theater or

## gallery—or, conversely, an extravag-

## ant Las Vegas stage—would pro-

## vide the ideal setting for Fischer-

Spoonster's performances.—**CR**

## KATHLEEN EDWARDS/

## RAMSAY MIDWOOD, April 19

## House of Blues, West Hollywood, Calif.

## Despite on-air support from local

## station KCRW, Canadian singer/

## songwriter Kathleen Edwards faced

## a sparse house of blues for her

## Los Angeles debut. Maybe it was

## attrition because of the Easter/Pas-

## over weekend, or the lackness of the

## midnight gig (the second show of

## the evening at the Sunset Strip show-

## place), but many chairs on the floor

## of the 1,000-capacity venue were empty.

## Edwards commented on the lack-

## latter attendance with self-deprecating

## humor: "I can't fill clubs at

## home, either," the Ottawa native

## confessed drily, "but there, there's

## usually three hockey games going."

## It was not the last joke about

## Canada's national sport, but Edwards

## would make during the show. Her

## wry, sometimes hectoring stage pres-

## ence drew a compelling but not

## entirely satisfying set drawn

from her *Ever* (Zoe Records) box

## Fallor.

## Armed with an acoustic

## guitar for most of the perfor-

## mance, Edwards led a tight,

## three-piece band through a

## no-frills, often hard-rocking

## show. The album's economical

## arrangements were expanded

## in concert to make room for

## guitarist Colin Cripps' pricking

## fretwork.

## Fallor's most sharply observed

## short-stories-in-song—"One More

## Song," "Radio Won't Lie," "The

## Clock," and "Six O'Clock News"—

## were convincingly delivered, and the

## show concluded with three crackling

## songs. However, the night's lan-

## guid moments served to point out

## that Edwards, who is only 24, hasn't

## yet crafted an evening's worth of top-

## flight tunes—even with the addition

## of some unreleased material.

## But even if her songbook is still a

## work in progress, Edwards does pos-

## sess a keen melodic sense; in

## this regard, she's a natural. Edwards

## affecting voice, and charisma to burn,

## all of which bode for a bright future.

## Austin Emrys Ramsay Midwood,

## who played several solo West Coast

## dates, was the first to turn in a drop

## opening set of shuffling, shaggy-

## dog roots-rock songs from his Van-

guard debut, *Shoot Out at the O.K. Chics*

## Restaurant. Midwood's sparse pres-

## ence, his original loopy tunes, and

## the group's laid-back groove drew

a warm response from the house.—**CM**



# MERCHANTS & MARKETING

## Essential Series Expands

Collection Showcasing Fundamental Work Now Features Single-Disc CDs

BY TRUDI ROSENBLUM

NEW YORK—Since its introduction 2½ years ago, *Legacy's The Essential*... series—a collection of 17 titles, as of March 1—has sold a combined 2.3 million units (according to Sony Music), resulting in \$50 million in sales for the Sony Music imprint. Three million units have shipped.

This month, Legacy expands the series of two-CD collections with the launch of new, single-CD titles. By the year's end, the collection will total 48 releases, making it the biggest sequential series in Sony Music's history.

April 1 saw the launch of the single-disc titles, with 11 releases by acts including Adam Ant, Thelma Houston, Monie, Bing Crosby, Rickie Lee Jones, Electric Light Orchestra, and Men at Work. Eleven more single-disc titles will be released June 10; artists include Frank Sinatra, Bing Crosby, Redbone, Jimmie Vaughan, Cyndi Lauper, Charlie Daniels, and Babyface. The singles are an Essentials retail for \$11.98.

Legacy senior VP Jeff Jones says the decision to create single-CD Essentials was a natural one. "Some artists haven't had a long career or many hits, but the artists still lend themselves to an Essential release."

### KEYS TO SUCCESS

Retail support has played a big part in the series' success. For example, Tower Records senior VP of retail operations Kevin Cassidy says his company is working with Sony on a promotion for May that involves using Sony's own futuristic to create a stand-alone Essentials display in Tower stores. Cassidy says, "We're also discussing the possibility of an ongoing display."

Jones adds, "Our primary marketing thrust is at the account level. We've been able to position the titles as a group in many of our key accounts, with distinctive display material, bins, and header cards. The packaging is easily identifiable, which has helped us establish a brand identity in the eyes of both retail accounts and consumers."

Beyond effective branding, retailers say the series has also benefited from competitive pricing and from compilations being comprehensive overviews of the acts' careers, not just a retrospective of their Sony output.

"We don't have an act whose career has spanned four different labels, we've tried to license songs from all parts of their career," Jones says. "For example, for our new Willie Nelson release, we went out of our way to find recordings from his days at Liberty Records,

Interscope, Lost Highway, and Columbia. It's a comprehensive overview of his career." Likewise, *The Essential Heart* album was a joint venture with Capitol, including recordings from both the band's Epic and Capitol periods.

Cassidy says the low price and instant name recognition of the artists make the series an easy sell with consumers. "People look at other material priced \$15 to \$18 for one CD, realizing that they may or may not like more than one or two songs. Then they look at Essentials, and there's consumer recognition that 'For a low price, I can get Tony Bennett or Bob Dylan or Barbra Streisand—I'm going to get value

for my money, the best of the catalog.' Sony has a very rich catalog, and those guys at Legacy do a great job of mining the catalog consistently and attaching great creative [graphics] to it."

### WHAT IS ESSENTIAL?

Jones says that choosing acts for Essentials is a group process. "We go through our catalog with the label salespeople and a committee, saying, 'How about this?'"

Legacy VP/GM Adam Block adds that after developing a core list, "we take the list to the accounts. We work very closely with retail and take their input very seriously. The idea is never to create these collections in a vacuum. I think this has a lot to do with the success of the run."

In addition, whenever an act is added to the series, Jones says the artist's or his/her estate is involved in the project. "For *The Essential Heart*, Ann and Nancy [Wilson] were very involved with choosing the tracks," he says. "Johnny Cash, Willie Nelson, Kenny Loggins, and Leonard Cohen all worked with us on the mastering of their titles and made sure it was properly done."

The series of two-CD sets, which retail for \$24.98 each, launched Oct. 31, 2000, with *The Essential Bob Dylan*; Jones says the title is the series' biggest seller so far, with 505,000 units sold, according to Nielsen SoundScan. In second place is *The Essential Billy Joel*, which has sold 480,000 units, according to Nielsen SoundScan. In a tough economy, with retailers carrying fewer catalog titles, Essentials is one they do stock up on, Jones says. "It's disappointing that retail is not carrying more deep catalog titles. But I think the Essentials titles are even more important to accounts that can't carry as many recordings of a given artist as one might hope. If they have a catalog of 100 albums, they have maybe one catalog album and one *Essential Fishbone*. It helps retail provide the consumer with a good overview of Fishbone's career, even if they can't afford all the catalog titles."

## Licensing Liaisons Serve As Middlemen For Labels, Acts

BY SUSANNE AULT

LOS ANGELES—The rise in demand for music content in everything from film and TV shows to videogames and advertising is creating a cottage industry for companies that specialize in connecting artists and labels with nontraditional distribution opportunities.

This is especially true for companies that can bridge relationships between licensees and acts that are often featured on smaller independent labels. The holy grail for many of these firms—which include Position Music, June Street Entertainment, and Cornerstone Promotion—is to land a TV commercial for one of its clients. Industry sources estimate that one song alone can bring in to its corresponding label and publishing company from \$15,000 to as much as several hundred thousand dollars in licensing revenue.

Such companies as 2-year-old June (which operates in partnership with cosponsor agency Gorfaine Schwartz) and 4-year-old Position take a finder's fee, typically a percentage of the licensing money, for their involvement as liaison companies—such as New York-based Cornerstone, are put on retainer by labels or hired on a project-by-project basis.

### EXPLOITING ANCILLARY OPPORTUNITIES

These emerging "middlemen" firms also market acts' work to other entertainment-related ancillary arenas, such as TV shows and films. While not as lucrative as commercial participation, TV-show and feature-film deals also are proving to be a good source of income. Sources say an established group's song can earn \$10,000-\$15,000 per TV placement and up to \$100,000 per film placement. A fledgling act's song can gain \$1,000-\$5,000 and \$2,500-\$15,000 in TV and film, respectively. Varying residual payments for repeat airings will also come from these arrangements.

Some companies, including Position and June, also help secure videogame placements—which on average can fetch \$2,000 per featured song for up-and-coming acts and \$25,000 for name ones.

Typically, these companies will do the clearance leg work between labels and publishers and the interested TV, film, advertising, and retail parties.

NBC director of music supervision Aileen Schneider says the vastness of catalogs that middlemen firms offer to programmers is a big plus. "If you only have one hour to find a song [which is often the case with fast-paced TV production], you know that they will have something," Schneider says. "They can support companies normally work with several record companies at once." And with all the problems the labels have been having, they can bring us small indie out of Sweden [when today, a label strapped for resources might not]."

Capitol senior director of marketing Ricky Riker credits CD compilations by Cornerstone for elevating the profiles of such groups as Coldplay and the Vines. A key part of the business model of Cornerstone—which has grown from three employees to 48 full-time

staffers after seven years in operation—is bundling under-the-radar bands (which are sometimes unsigned) onto compilation CDs that are sent to approximately 10,000 film, TV, ad, and radio executives. Labels pay for artist space on the CDs, new versions of which are usually sent out each month.

Many middlemen firms have become refuges for former label executives. Position owner Tyler Bacon hails from now-defunct Atlantic label Pioneer, June Street CEO Artson from BMG's TV and film division for eight years, and Cornerstone co-president Jon Cohen is former VP of alternative promotion at Columbia Records.

"They are very in tune [with] what's on the street," Riker says, noting that Cohen was promoting such tracks as Coldplay's "Yellow" through Cornerstone before the band was really known in the U.S. "[Cornerstone and others] have the tendency to find new groups early on."

### VALUABLE EXPOSURE

Meanwhile, operators of these firms point out that they are providing a valuable service to artists. "Indie artists can survive because of this," Bacon says. "[Position client] Cell-dweller is completely independent and makes a large portion of its income through film and TV. And you're seeing artists like Dirty Vegas break solely because of being associated with [a Mitsubishi] car commercial."

Ford adds, "If a new artist can get on a TV show, they can finance a record just off two or three licenses."

Executives at these support music outfits explain that it has never been tougher for new music to receive exposure through such traditional promotion outlets as radio and MTV. Not only are playlists tighter, but layoffs inside the label system are also resulting in fewer people to promote more music to radio and record retailers.

At the same time, the Internet has created more music than ever for consumers.

"In an age of sensory overload, presenting music in tasteful ways through advertising is a great way of making people aware of new music," Ford says. "This is a new business—labels are coming to us because a lot of artists want to be in commercials. With radio as fragmented as it is, advertising is a powerful way to get noticed."

Riker adds, "In this day and age, what's wrong in getting more impressions with great music? I just think you can't be dependent on normal vehicles like radio to get exposure."



*'Essential titles are even more important to accounts that can't carry as many recordings of a given artist as one might hope.'*

—JEFF JONES, LEGACY



RIKER



FORD

# Sites + Sounds

**MULLIGAN MOVES:** Brian Mulligan—who was CFO of Seagram from November 1999 to December 2000 and a key player in Marvin Davis' bid for Vivendi Universal's entertainment assets (*Billboard Bulletin*, Nov. 22, 2002)—has joined the board of Roto, a maker of CD-burning software.

Roto chairman/CEO Chris Grogg says, "Mulligan's expertise will be extremely valuable" as the Santa Clara, Calif.-based company continues with its planned re-launch of Napster as a legitimate, for-pay service later this year.

**LIQUID AUDIO NAMES CEOS:** Shuttered digital-music firm Liquid Audio has named Seymour Holtzman and James Mitarotonda co-chairmen/co-CEOs, replacing former chairman James Somes and former CEO Raymond Doig.

Following Liquid's failed merger with Alliance Entertainment Corp.

last year, Holtzman and Mitarotonda were instrumental in persuading Liquid to cease operations, sell its assets, and distribute its cash to shareholders. Liquid distributed \$57.8 million to shareholders and sold its digital-music assets to Andersen Merchandisers for \$3.2 million earlier this year. **MATTHEW BENZ**

**D&M WINS BID FOR SONICBLUE:** As expected, D&M Holdings, the Tokyo-based parent of audio-equipment makers Denon and Marantz, has emerged as the winning bidder for the Rio digital-audio player and Replay TV video recorder units of SonicBlue, which filed for bankruptcy in March.

D&M's \$36.2 million bid, which was less than a failed previous \$40 million offer that included the assumption of about \$5 million of debt, was accepted by a federal bankruptcy court in San Jose, Calif.

A SonicBlue spokesperson says "nothing has been decided" regarding possible cuts to the Santa Clara, Calif.-based company's 260 employees. **ERIK GRUENWELDEL**

**FUTURE IN 'DOUBT':** Loudéve increased its sales and cut its net loss-

es in 2002, but its accountants have expressed "substantial doubt regarding the company's ability to continue as a going concern." The Seattle-based digital-music firm—which has twice reshuffled management this year and recently cut 35% of its staff—says it is looking for ways to boost revenue, cut costs, and conserve cash.

Loudéve's 2002 sales totaled \$12.7 million, up 22% from 2001, and its net loss shrank to \$31.2 million from \$76.4 million. Loudéve had cash and investments of \$13.4 million as of Dec. 31, 2002. **MATTHEW BENZ**

**GETTING DIGITAL:** About 99% of EMI Recorded Music's catalog is now available for mobile distribution and other digital applications, according to EMI president of digital development and distribution Jay Samit.

Speaking at the Mobile Entertainment Forum 2003 conference this month in London, Samit said the remaining 1% belongs to the "biggest names in rock/roll," but he is confident about winning them over. It is known that the Beatles' material has not been cleared for digital distribution. **JULIANA KORANTENG**



by Chris Morris

## Declarations Of Independents

**ARTISMS MOVES ON:** After bubbling as a rumor in recent weeks, Artemis Records' new, exclusive U.S. distribution deal with Koch Entertainment Distribution was formally announced April 15 (*Billboard Bulletin*, April 16).

Artemis, founded by chairman/CEO Danny Goldberg in 1999, had been handled by RED Distribution since its inception. Only last June, RED announced that it had renewed its deal with Artemis for three years (*Declarations of Independents, Billboard*, July 6, 2002).

A spokeswoman for the distributor said that Artemis and RED "couldn't come to terms on a business agreement to move forward."

RED will continue to distribute Artemis in Canada. The label, whose international deal with Sony expired at the end of 2002, will disclose details about representation in other territories soon.

that month, one of the label's top acts, all-female Canadian hard rock band Kittie, used the company for breach of contract (*Billboard Bulletin*, April 21).

On the face of things, RED appears to be absorbing some damage from Artemis' departure. It was one of the imprints that carried the distributor through an uncomfortable transition back into the Sony fold, after the collapse of RED's majority purchase by Edel and the exit of several high-volume distributed labels two years ago.

But sources suggest that RED may soon reap some benefits from an as-yet-not-totally defined repositioning within the newly restructured Sony Music family, which could help make up for the loss of volume sustained by Artemis' leave.

Meanwhile, Koch, which claimed a huge chunk of the indie market share last year, continues to build one of the most significant portfolios of distributed labels in the business (see below).



GOLDBERG

**ANOTHER KOCH ARRIVAL:** Koch has also signed a nonexclusive U.S. distribution deal with Van Nuys, Calif.-based Hopeless/Sub City Records. The 10-year-old punk rock label's roster includes the Weakerthens, Against All Authority, the Quers, Samiam, and Mustard Plug. Sub City is a charitable subsidiary that has raised more than \$250,000 for nonprofit organizations since its formation in 1999 (*Declarations of Independents, Billboard*, July 3, 1999).

In an agreement not unlike those favored by other punk labels who pact with national indie distributors, Hopeless/Sub City's deal with Koch is not entirely exclusive. The labels will continue to be sold to independent accounts by a handful of boutique indie-rock distributors.

**A NEW M.C. AT NAVARRE:** Navarre Entertainment Media in New Hope, Minn., has signed an exclusive U.S. distribution deal with M.C. Productions. The 7-year-old New York-based blues label, owned by Mark Carpenter, features Odetta, Joanna Connor, Big Jack Johnson, and Luther "Guitar Jr." Johnson on its roster. The company has collected two Grammy Award nominations, more than a dozen W.C. Handy Award nominations, and six Living Blues nominations during the course of its existence. On June 10, M.C. will release *Lookin' For Trouble*, a new album by Fabulous Thunderbirds vocalist/harp player Kim Wilson.

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The new arrangement comes at an interesting juncture for all three of the companies involved.

Still one of the most formidable indie labels around, Artemis has had a sometimes bumpy ride lately. While still capable of delivering bona fide hits like Khia's *Thug Missions* (552,000 units sold to date, according to Nielsen SoundScan), some of its high-profile and heavily promoted recent releases have not attained major sales peaks, if one considers the track records of the acts involved. These include the Pretenders' *Loose Screw* (57,000 units) and Steve Earle's controversial *Jerusalem* (88,000 units)—not at all shabby figures for indie releases but perhaps not commensurate with the sums spent to garner them.

On the upside, blues guitar singer Susan Tedeschi's *Wait for Me* has sold 175,000, while classic rock act Boston's *Corporate America* has racked up a less dramatic but still impressive 112,000 units so far.

In March, Artemis laid off 10 staffers (*Billboard*, March 22). Later

## Track..

**REAPING THE REWARDS:** Hastings' long-ago diversification into many product categories continues to pay it dividends. The 146-store entity posted a 5% comparable-store gain for the year ending Jan. 31, during a period when most music-oriented chains struggled even to maintain flat sales. That 5% gain follows the 4.7% increase the chain posted in the previous year.

According to its 10-K filing with the Securities and Exchange Commission, Hastings turned in a net income of \$1.9 million, or 17 cents per diluted share, on total revenue of \$495.4 million last year, compared with net income of \$4 million, or 34 cents per diluted share, on sales of \$471.6 million in the previous fiscal year. Although income was halved, sales grew by 5.04%.

Operating income was \$2.4 million, compared with \$5.9 million in the previous year. The company's gross profit was 32.5% of revenue, up from 31.8% in the previous year. Hastings attributed the increase in profit margin to a boost in profit from its movie rental business, a decrease in shrinkage, and a decline in inventory markdowns. But it noted that merchandise-sale gross profit for music and video was slightly down, while book gross margin was slightly up.

Selling, general, and administrative (SGA) expenses increased to 31.9% of revenue from 30.5% in the previous year. The company attributed that to a pretax charge of \$2.6 million to settle a lawsuit and a \$2.4 million charge to close three stores last year. Also affecting SGA was the fact that the company increased its advertising spending to \$11 million last year, up from \$8.2 million in 2001 and \$5.9 million in 2000.

Last year, Hastings joined the consortium of retailers backing Echo, which plans to sell digital music online. Meanwhile, Hastings continues to operate its own online store selling physical goods. Last year, that store generated sales of \$281,000 and an operating loss of \$1.07 million, which follows the previous-year sales total of \$166,000 and an operating loss of \$955,000. In 2000, the online store had sales of \$182,000 and an operating loss of \$2 million. That means the chain has generated about \$630,000 in sales during the past three years while losing almost \$4 million.

In 1972, Hastings became the forerunner of the multimedia entertainment software store by carrying music, books, and magazines and adding other entertainment formats as they were invented. That merchandising strategy has become extremely popular during the past five years—particularly in the past two, as chains seek to further offset declining music sales and profits.

While the chain did not break out revenue by product category, it noted that comparable-store merchandise sales increases were driven by movies and videogames, which enjoyed gains of 52% and 102%, respectively, last year. Books also showed a slight gain to 3.6%, but same-store sales for music were down 8.7%. Still, that is better than the U.S. industry's overall decline of 10.7% last year.

A typical Hastings store ranges in size from 10,000 to 25,000 square feet; the average is 20,000 square feet. The company builds each store's inventory by market, but its music selection typically ranges from 9,000 to 30,000 titles, while books typically range from 17,000 to 60,000 titles and movies from 4,000 to 13,000 titles. A Hastings store also offers 1,000 to 2,000 videogames, 2,000 to 3,000 magazines, and an additional 1,000 to 4,000 accessory items, including T-shirts, music and video accessories, candy, soda, and coffee.

**USED PRODUCT:** Moreover, Hastings was one of the first large chains to add used product to its stores when it started carrying used CDs in 1994. Last year, used CDs accounted for 10% of the chain's music business. It is a higher-margin business than new music titles and drives customer loyalty, according to the company. Hastings says it is trying to duplicate that success for movies and videogames. Currently, used inventory can range from 3,000 to 12,000 titles.

Overall, movie and game rental revenue totaled about \$100 million, or 20.2% of total sales. It increased 8.1% from the previous year's total of \$92.3 million, while comparable-store sales increased 5.8% for the product category. Movie and video inventory ranged from 12,000 to 20,000 titles per store.

In looking at the balance sheet, shareholders' equity stood at \$79.2 million as of Jan. 31, while total assets were \$75.5 million, both up modestly from the previous-year totals of \$77.3 million and \$229.9 million, respectively. Cash on hand at the end of the year totaled \$4.4 million, and inventory totaled \$148.4 million. Accounts payable stood at \$75.7 million. Also, the company had drawn down \$45.7 million of its \$80 million revolving credit facility, which is supplied by Fleet Retail Finance and CIT Group/Business Credit; it matures Aug. 20, 2005.

The chain says it will open five supermarkets in 2003 and continue to remodel existing stores. So far this year, the chain has closed one superstore.

On April 23, Hastings' share price closed at \$3.80, up 20 cents from the previous day's close.



by Ed Christman



**Stopping By:** BMK Records at the 88 stopped by Borders Books & Music's West Hollywood store in Los Angeles. The band recently signed a distribution deal through Allegro/Nail. Pictured, from left, are Borders multimedia supervisor Phil Hanson; 88 members Mark Vasapoli, Adam Merrin, Keith Slettedahl, Carlos Torres, and Brandon Jay; and Borders staffer Taylor Horsley.

## 'Vibe,' Virgin Megastores Spotlight Rising Artists

NEW YORK—Virgin Entertainment Group is teaming with *Vibe* magazine to promote emerging R&B/hip-hop artists.

The program, Next, will spotlight four such artists each month, both in the pages of *Vibe* and in Virgin Megastores.

Virgin Megastores will offer customers an opportunity to hear four past or present Next artists on Multi-play listening stations and a chance to meet and greet the artists at special live in-store performances.

The program kicked off April 23, with an in-store at the Virgin Megastore in New York's Times Square, featuring performances by Skillz, Goapele, and Bone Crusher.

BRIAN GARRITY

## MTV Offers News, Games On Virgin Mobile USA

NEW YORK—MTV has launched a new free programming service through Virgin Mobile USA.

The feature, known as "MTV (Star-MTV)," offers access via mobile phones to updates on MTV programming, games, news stories, video voting, and audio postcards from music and TV celebrities to send to friends. MTV also recently premiered a new program, *Video Clash*, that enables viewers to vote for their favorite videos through their phones. Voting results are displayed in real time on-air. The winning video is immediately played on MTV.

MTV/MTV2 president Van Toffler says the service "allows our audience to interact and immediately impact our programming."

BRIAN GARRITY

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# Rental Companies Report Q1 Gains

BY JILL KIPNIS

**LOS ANGELES**—Hot on the heels of the Video Software Dealers Assn.'s announcement that DVD rentals helped make first-quarter 2003 the largest rental revenue generator ever (*Billboard*, April 26), rental companies Netflix, Hollywood Video, and Blockbuster each reported first-quarter gains year over year.

Los Gatos, Calif.-based Netflix's revenue reached \$55.7 million in the first quarter, an 82% increase over the same period in 2002. This first-quarter total is also 23% more than the \$45.2 million generated in fourth-quarter 2002. By the end of the first quarter, Netflix had approximately 1.05 million subscribers. Netflix customers choose DVDs to rent at netflix.com and then receive the discs in the mail.

Netflix CEO Reed Hastings attributes this success to "improvements in service, including more inventory and more local shipping. Customers are now staying with us longer, and they are raving to their friends about Netflix, which is generating more sign-ups."

The company expects second-quarter revenue to be between \$60 million and \$64 million and anticipates a subscriber base of up to 1.16 million. Revenue for this entire year is expected to be between \$255 million and \$275 million. Hastings also

predicts that Netflix will have 5 million subscribers in the next five to seven years. "We will be improving the Netflix recommendation service and the design and layout of the site," he says. "We also plan on opening more distribution centers."



HASTINGS

For the Wilsonville, Ore.-based Hollywood Video chain, first-quarter revenue was \$417.6 million, a 15% increase over the \$363.6 million generated in first-quarter 2002. The increase is attributed to an overall 13% increase in same-store sales year on year. DVDs accounted for 54% of rentals in the first quarter.

During the first quarter, the chain opened 11 new stores and now operates a total of 1,837 outlets. It added Game Crazy departments, which offer games for rental

or purchase, to 84 stores.

Hollywood's revenue is an increase in same-store sales of 9%, 12%, and 16% during the next three quarters, respectively. It also plans to open 150 new stores this year and to open Game Crazy departments to 300 stores.

The Dallas-based Blockbuster chain earned \$1.52 billion in revenue in first-quarter 2003, a 14.5% increase over 2002's total of \$1.33 billion in the same time frame.

Worldwide same-store revenue increased 5.3% overall, with same-store rental revenue rising 11% and same-store retail revenue rising 29.6%. Blockbuster reports that DVD sales, which were up 74.4% in the first quarter, largely drove the same-store retail revenue increase.

Blockbuster, which acquired an additional 526 stores in the past year, expects to add 300 to 400 stores by the end of 2003. It also anticipates worldwide same-store revenue to be in the "low single-digit range" for second-quarter 2003 because of the less favorable box-office revenue earned by the titles being released in the second quarter. Further, it reports that "mid-single-digit-range growth" in worldwide same-store revenue is expected by the end of the year and that total revenue growth for the year will be in the "high single-digit range."

## 'Antwone Fisher' A Healing Project For Its Author

**Antwone Fisher**, the moving story of how a Navy man learned to deal with his abusive childhood, intrigued Academy Award-winning actor Denzel Washington so much that he chose the project as his directorial debut. On May 20, the film will be released on DVD (\$27.98) from Twentieth Century Fox Home Entertainment. It will include such features as a commentary by Washington and producer Todd Black, a behind-the-scenes documentary, and an interview with the real Fisher, who discussed his hopes for the DVD with *Billboard*.

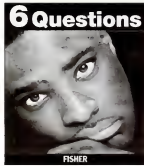
Other than the featured interview, what was your involvement with the DVD?

Well, I had some input. Denzel and Todd would make jokes about putting in this picture of myself when I was 15 years old and really skinny. They were always threatening to put it in.

Will the film appeal to a wider audience now that it is coming out on DVD?

With movies like mine that make people think, I think a lot of people don't like to feed these things in public. So they'll be looking for the DVD to come out. People have told me

that they are waiting for the DVD because they've gotten accustomed to watching movies at home—particularly movies like this—where they can control the environment.



FISHER

In the film's documentary, Joy Bryant—who plays your girlfriend Cheryl—calls your story "a triumph of the human spirit." What is it about you that makes it this kind of story?

I was growing up, I was always pretty of the hook, because I was not by my reality. Once you can get through episodes, they tend to make you stronger. Some people are made of

certain things that others are not. I can't explain it.

Do you credit the Navy with taking you away from your problems?

Yeah, a lot of things I had given up on. But when you join the Navy, of course, you can't give up, because you're surrounded by mentors. If you have your head hung down, someone's gonna ask, "Hey, what's going on?" I was in the right environment.

How did your therapist help you work through your problems?

He didn't really do anything but listen. He was there for me to express myself to. But that was healing, and writing the screenplay, being on the set, it was all healing. There's something about telling someone else that helps.

Did Denzel Washington, who played your therapist in the film, have any advice?

When I first started working with him, he would tell me, "Never tell the actor what to do." That's really let me off the hook, because I don't have to try to direct the movie with the writing.

CATHERINE CELLA

## Picture This.

**PREPARING FOR TAKEOFF:** Unlike other high-definition (HDI) DVD formats currently being developed, Pionix's just-announced HD technology is fully backward compatible, meaning that its HD discs will play on today's DVD players.

The Pionix technology—known as pHX (Pionix high definition)—works by encoding DVD content into two separate streams. Current DVD players are capable of playing content in standard definition using only the "base stream," while HD players will read both the base stream and the "enhancement stream" to create an HD experience.

The Palo Alto, Calif.-based Pionix, led by CEO Paul Culberg—an industry veteran who is the former COO of Columbia TriStar's home video division—



CULBERG

sion and former president of the DVD Entertainment Group—says pHX is likely to interest retailers and consumers wanting to eventually make a transition to HD equipment. "If other [HDI] formats are adopted, it would require an additional SKU, which would infringe upon shelf space," he notes. "My experience over the years with retailers is that shelf space does not expand in direct response to offerings. With pHX, consumers also do not have to buy new equipment now. Consumers will have pre-bought the software when HD TVs and players start taking off."

Pionix has submitted its HDI proposal to the DVD Forum, the international association of hardware manufacturers in charge of establishing next-generation DVD guidelines. Last September, the forum announced its endorsement of Toshiba/NEC's blue-layer format (*Billboard*, Sept. 28, 2002).

**'SPIRITED' PROMOTION:** Hayao Miyazaki's *Spirited Away*, winner of this year's Academy Award for best animated feature film, has just been

released as a fantastic two-disc DVD set from Buena Vista Home Entertainment (\$29.99, April 15). The story of Chihiro, a 10-year-old girl who overcomes her fears to save her parents from a strange, surreal world of spirits, is presented in both its original Japanese-language track and with an English-language cast including Michael Chiklis, Lauren Holly, and Suzanne Pleshette. The set also includes a detailed "making-of" special, a feature on the film's intricate animation, and a storyboard comparison extra.

"There are a lot of people who have just heard about Miyazaki," Buena Vista senior VP of marketing Gordon Mo says. "We have taken the time to introduce him as an animator and [explain] why he has become so famous in the bonus features."

Buena Vista is backing the release with an extensive broadcast and print marketing campaign and has also stickered the title to announce its Academy Award win. Consumers will instantly save \$4, or they also buy one of the other new, \$29.99-priced two-disc DVD sets from the filmmaker—*Castle in the Sky* (1986) and *Kiki's Delivery Service* (1989)—with *Spirited Away*.

Randy Hargrove, spokesman for the Dallas-based Blockbuster chain, says that "as time goes on, more people are becoming interested in anime. The purists are going to want to purchase this, and there will be a lot of rental activity surrounding it."

All three Miyazaki titles are also available on VHS for \$19.99.

**ON THE VIDEO BEAT:** The Walt Disney Co. will launch the Moviebeam video-on-demand (VOD) service this fall. Using a technology called "datacasting," Moviebeam users will be able to download movies to a set-top box similar to a DVD player (*Billboard Bulletin*, April 10). . . . USA Video Technology Corp. is suing DVD service Movielink for infringing on U.S.'s patented online movie delivery system (*Billboard Bulletin*, April 16). A co-branded version of Movielink was just launched at hollywood.com. . . . Mirroring its strategy for *The Lord of the Rings: The Fellowship of the Ring*, New Line Home Entertainment has announced a multi-tiered release for *The Lord of the Rings: The Two Towers*. On Aug. 26, a theatrical cut will be released on VHS (\$22.99) and as a two-disc DVD (\$29.95). A four-disc extended-edition DVD will arrive Nov. 18. . . . Universal Studios Home Video's Academy Award-winning project *The Pianist* will be available May 27 on DVD (\$26.98).



## Fairlight Acquired By Former CEO

LANCEN ON NEW DIRECTION: 'We Want To Invent Things Again'

BY CHRISTOPHER WALSH

Shortly after being placed under the control of administrator Giles Woodgate and Co., the intellectual property of Sydney-based Fairlight ESP—manufacturer of a range of audio production and post-production equipment—has been acquired by former CEO John Lanken.

Founded in 1975, Fairlight was an early player in the development of digital audio equipment, later specializing in audio post-production for film and TV. More recently, the manufacturer reinvented its product line, introducing the DREAM (Digital Recording, Editing, and Mixing) family of integrated audio production systems, which allows users to configure systems to their individual requirements by virtue of a modular approach. DREAM components—the DREAM console (an integrated editing and mixing system), the DREAM Satellite editing workstation, and the large-format DREAM console—work as either stand-alone units or as an integrated system.

Most recently, however, the company was unable to meet its financial obligations, and most of its staff was dismissed. "I saw a point in time where the company became disconnected from its customers, which led to my resignation," says Lanken, who left in December 2001.



LANCEN

"The company became quite large and 'departmentalized.' To try and get, from a customer's point of view, into the heart and soul of the company required negotiation through certain departments. The pro audio industry and the customers are a very tight-knit group. My view of a company like Fairlight was that it should have been really dedicated to those customers. Saying that it became very big and bureaucratic and departmentalized also [means] that the company had a very high overhead. So over the course of the last 18 months, it found itself in a position where it needed to restructure through an administration process." Lanken has secured new facilities in an industrial complex located in a suburb of Sydney, which the

company will occupy May 1. Lanken notes that one of the company's primary subcontractors is located in the same complex. More noteworthy, he adds, is that the company has several months' worth of work in progress; he expects to resume manufacture and delivery of Fairlight systems within seven days of the new operation's commencement. In the meantime, he has met with customers in cities including London, Paris, New York, and Los Angeles.

"We want to work very closely with our customers," Lanken says. "We want them to give us the direction of where to go next in terms of future products and designs. We want to actually invent things again, in conjunction with our clients. We want to go into their world, find out what their problems are, and be a problem-solving entity. That really comes from the business-to-business concept, where we inject ourselves inside other companies so that we can solve problems, which could be anything from the software that's used in their editing process to the accounting side." It's a whole new business approach.

"The feedback I'm getting in terms of emotional support from clients, customers, and staff is making it a really wonderful experience, even through the turmoil of the restructuring of the company."



by Christopher Walsh

## Studio Monitor..

**ROCKET REBORN:** Almost as quickly as it ceased operation, the assets of Rocket Network, the San Francisco-based Internet collaboration and delivery company, were acquired by Avid Technology. Through its Digitig design unit—manufacturer of the Pro Tools digital audio workstation platform—Avid plans to re-launch collaboration and delivery tools based on Rocket Network technology, although probably under a different name.

Rocket Network enabled simultaneous, multi-user access to files, updated as participants posted sessions to the company's servers. The servers coordinated master arrangements of audio posted by users through their particular "Rocket-Powered" software—a number of partners, including Digitig, implemented Rocket Network's technology into their products.

Digitig's Digitig design's implementation of Rocket Network technology, was unveiled in early 2002. While Rocket Network was unable to secure continued financing in this poor economic climate, Digitig's GM Dave Lebolt feels that remote collaboration and delivery will remain a vital tool for audio professionals. Avid and Digitig, he says, will unveil a new rendering of Rocket Network early next year or possibly sooner.

infrastructure, and we don't feel comfortable with the idea that it's going to be outside world to another repository and then to an individual." Those two things—and general early adoption fears—prevented people from jumping on the bandwagon, to some extent.

Rocket Network's technology will be integrated into Avid and Digitig design products, supplementing the already formidable features of the Pro Tools platform and products. One aspect of the companies' blueprint for the future is closer integration between Avid and Digitig design products. Initial focus will be on audio collaboration, though not to the exclusion of video applications: The technology works with any type of media.

But Rocket Network's usefulness in audio production was well-documented. "A lot of times, people need to be able to deliver stuff somebody for any collaboration," Lebolt says. "It also wants to be able to collaborate over longer distances on projects and not have to fly just to do a single overhead, things like that. All the basic things that were going on from the system are cool and useful. We're trying to find a way from a business perspective, that makes sense. That way, to us, is that we provide software tools and, potentially, hardware—because Avid, our parent company, makes workgroup server systems."

"These days," Lebolt continues, "a lot of people are using our software. Pro Tools. The normal way they would collaborate is with drives that they'd have 'sneakernet' around—they'd have different hard drives, bring them from one room to the other, plug them in, and open them up. If somebody's working simultaneously on a project, they have to wait until somebody's completed something [and] bring it over, or they might use a network and send some individual files. But it's hard to keep track of everything. Properly implemented, this system can give permission to the producer and their clients and let everybody feed everything into a common project and know that all the files are delivered. People can use it for review and approval, so they can get a secure delivery of real CD-quality files."

"They can also work on projects together without having to travel to state to state or country to country. If we can find a way to do that that's not overly expensive—and I think we can—that's going to be a great thing for people making records."



LEBOLT

"There were two big problems with the business model," Lebolt says. "One, with pipes as they are, anything but the largest facilities would have to pay quite a bit more attention to getting all the materials uploaded, because they could be literally gigabytes of material. Second, a lot of facilities felt, 'We really have to have absolute control over our material. As much as this is a secure means of delivery, we want everything to happen behind the firewall in our facility and have control over the server

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2003

## Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 26, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist Producer (label)	<b>W DA CLUB</b> Dr. Dre @ Hot 100/Street/Interscope	<b>GET BOYF</b> Sade Steven Nouri/Miramar for 42nd Productions (J&R/Atlantic)	<b>WAKE UP FORGETTEN?</b> Buffy Winters/ F. Rogers, J. Stroud (StreetWorks)	<b>IN DA CLUB</b> Dr. Dre @ Hot 100/Street/Interscope	<b>SOMEBODY BELONG</b> Lionel Park D. Simons, Lionel Park (Warner Bros.)
RECORDING STUDIO(S) (location) Engineer	<b>ENCORE</b> (Larchmont, CA) Marcus "Veto" Ingenti <b>TEAMWORK</b> (Long Island, NY) Sho Money XL	<b>ANITA B</b> (Kingsport, Jamaica) Gregory Daniels, Steven Laskin "Marsden"	<b>DEAN WAY</b> (Nashville, TN) Julian King	<b>ENCORE</b> (Burbank, CA) Marcus "Veto" Ingenti <b>TEAMWORK</b> (Long Island, NY) Sho Money XL	<b>NRG</b> (North Hollywood, CA) Don Gilman, John Wong, Jr.
CONSOLE(S) (NAME)	<b>SSL 4000 G</b>	<b>Yamaha D7R</b>	<b>Custom Ocean Wave New MTR</b>	<b>SSL 4000 G</b>	<b>Vintage New MTR</b>
RECORDERS	<b>Pro Tools</b>	<b>Pro Tools</b>	<b>Pro Tools</b>	<b>Pro Tools</b>	<b>Pro Tools HD</b>
RECORDING MGR	<b>Pro Tools</b>	<b>Pro Tools</b>	<b>Pro Tools</b>	<b>Pro Tools</b>	<b>Pro Tools HD</b>
MIX DOWN STUDIO(S) (location) Engineer	<b>ENCORE</b> (Larchmont, CA) Dr. Dre	<b>ANITA B</b> (Kingsport, Jamaica) Claude "Weekend" Repelida	<b>EMERALD</b> (Nashville, TN) Justin Blackburn	<b>ENCORE</b> (Burbank, CA) Dr. Dre	<b>SOUNDTRACK</b> (New York) Andy Wallace
CONSOLE(S) (NAME)	<b>SSL 4000 G</b>	<b>Yamaha D7R</b>	<b>SSL 9000 J</b>	<b>SSL 4000 G</b>	<b>SSL G Series</b>
RECORDERS	<b>Pro Tools</b>	<b>Pro Tools</b>	<b>Pro Tools HD</b>	<b>Pro Tools</b>	<b>Studio A20</b>
MIX DOWN MGR	<b>Pro Tools</b>	<b>Pro Tools</b>	<b>Pro Tools HD</b>	<b>Pro Tools</b>	<b>EMT-24000</b>
MASTERING Engineer	<b>BENNE GRUNDMAN</b> (Los Angeles) Brian "Big Ben" Gardner	<b>VP MASTERING</b> (New York) Paul Shalinski	<b>MASTERING</b> (Nashville, TN) Steve Williams	<b>BENNE GRUNDMAN</b> (Los Angeles) Brian "Big Ben" Gardner	<b>BENNE GRUNDMAN</b> (Los Angeles) Brian "Big Ben" Gardner
CD/CASSETTE MANUFACTURER	<b>UMWD</b>	<b>WEA</b>	<b>UMWD</b>	<b>UMWD</b>	<b>WEA</b>

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# INTERNATIONAL

## 'Reverse Importing' Blights SE Asia

Widespread Practice Affects Sales, Local-Artist Development

BY STEVE McCLEURE

It's the Asian music industry's "dirty little secret"—only it's not so little and not that secret, even though few industry figures will talk about it publicly.

The "secret," informed industry sources say, is the systematic export of international-repertoire CDs to

cially common in Thailand, Malaysia, and Singapore since the regional economic crash of 1997. One industry observer says, "The market statistics [in those countries] don't work anymore. Companies don't even use them to check market share any more."

In Thailand and Malaysia—markets where the cassette is still the

prove," Lim continues. "We just need to get our act together and be longer-term in our thinking and planning."

Universal Music Southeast Asia president Harry Hui says, "Universal does not encourage or support the practice of 'parallel exports.' We try to do the best we can to enforce this policy."

Opinion is divided as to what effect these exports are having on the markets to which such product is shipped, but one industry source says: "Japan has been hammered. It's not good for labels or retailers; all this business goes into the wholesalers and then into the discount stores, so all the professional retail infrastructure gets hammered."

But one executive at a major Japanese music retailer is less convinced that such a great deal of this product comes into Japan. "I have seen major-label European goods shipped to Asian affiliates, who then sell them back into Europe," he tells *Billboard*, "thus making their quota and a decent profit. This will be roundly denied by all the majors, but they would probably accuse their competitors of doing this. The majors could and should do more to police their own affiliates in this regard."

**Additional reporting by Steven Patrick in Kuala Lumpur, Malaysia.**

dominant format—sources say CD shipments account for around 40% of the units shipped on an average international tour. They claim that in any case where that figure rises above 50% is questionable and probably a result of exports.

Universal Music Malaysia managing director Sandy Monteiro says, "We are aware of such instances. We do our best to reduce that, as we know it would be detrimental to our company in the long run."

The problem is said to be worse in Singapore, where CDs account for close to 100% of all music sales and where, according to the IFPI, music sales were up 9.2% in unit terms in 2002. "Singapore has big problems with exports," one source says. "If Singapore's economy is so bad, how can music sales be that good?"

Recording Industry Assn. of Singapore chairman Valerie Lim says, "Of course, CD exports occur, not only in Asia but in other regions as well. I doubt that this is as widespread as it's been made out to be [by Rutherford] in the [*Billboard*] article."

Lim notes that, because Singapore is an open port, it is impossible for any of the labels there to ensure that every CD shipped says in its Singapore. "In the same way, it is impossible for us in Singapore to stop wholesalers and retailers from parallel importing stocks from Malaysia, Indonesia, Taiwan, Australia, and even Canada," she says. "Often, due to our stronger currency, music retailers find themselves making cheaper overseas options."

"I do agree with [Rutherford] that Southeast Asian markets can im-

## Kiwi Industry Celebrates With Music Month

BY JOHN FERGUSON

AUCKLAND, New Zealand—This year's New Zealand Music Month is shaping up to be the biggest ever, as the industry looks to build on the momentum generated during a groundbreaking year for local music in 2002.

An annual celebration of home-grown music, the 2003 New Zealand Music Month kicks off April 30 with the New Zealand Music Awards, or the Tuis. The following weeks will see a series of concerts featuring the best in local talent (under the banner of the True Colours Festival), a string of live performance broadcasts, a showcase hosted by indie association Independent Music New Zealand (IMNZ) and student radio network bFM, retail promotions, and a range of industry seminars.

New Zealand Music Month is jointly funded by the Recording Industry Assn. (RIANZ), the Radio Broadcasters Assn. (RBA), the Australasian Performing Rights Assn., and government broadcast funding agency New Zealand On Air. The event, which began in 1996 as New Zealand Music Week, is being coordinated by another government body, the New Zealand Music Industry Commission (NZMIC).

The event aims to build upon an year that saw huge growth locally and internationally. Indie rockers the D4 (signed to Hollywood Records for the U.S. and Infectious/Festival Musicshop Records [FMR] for Europe) and the

Datsuns (V2) led the charge on the world stage, while on the home front, six New Zealand albums made it to No. 1 on the RIANZ sales chart, with local repertoire accounting for 9% of the market—well up from the previous year's 6%, according to the RIANZ.

NZMIC director Cath Anderson says this year's event has attracted unprecedented support at all levels of the music business and will be the perfect celebration of local musicians' achievements at home and abroad. But both she and New Zealand On Air music manager Brendan Smyth note that the event is also about showcasing the next generation.



Smyth says, "As well as the IMNZ event, the RBA will be staging its showcase for unsigned acts at its annual conference, which is also being held in May. These showcases have a good track record—artists such as Bethacupa (on indie Flying Nun), Anika Moa (on Warner), Neslan

Mystik (on indie Bounce), and Stellar (on indie Babel) have gone on to great things after playing it." As well as the RBA event, Smyth says New Zealand radio and TV will devote more airtime than ever to local music during May. "There will be more than 25 live-to-air broadcasts across all the major networks (this year—double the number we had last year."

The second annual True Colours Festival, taking place May 23 in Christchurch, May 24 in Wellington, and May 30-June 1 in Auckland, will feature appearances from some of the success stories of 2002—including indie band Blindspott (Virgin), reggae act Salmonella Dub (Virgin), and DJ P-Money (Kog Transmissions), among others—and the first live shows in years from former Flying Nun stalwarts the Chills.

Festival organizer Brent Eccles of Auckland-based concert promotion company Sequel adds: "It's really important to put together a show for the best New Zealand music, regardless of the genre, so that we can all celebrate and enjoy the depth of local talent."

Retail will also be lending its support to the event. Sean Coleman, managing director of New Zealand's biggest specialist music chain—Sounds—says, "There certainly seems to be a lot more happening this year, and we will be backing it in-store. Overall, 2002 was a great year for New Zealand music, and that's why our marketing hasn't been as badly affected [by declining sales] as the rest of the world."



far worse than the IFPI's recently released 2002 sales data indicate (*Billboard*, April 19). According to the IFPI, music imports the whole of Asia, excluding Japan, fell 16.5% in value in 2002.

Industry sources say it is common practice for some local affiliates to tell their head offices that people in Asia prefer CDs manufactured in Europe to Asian-made CDs. The CDs are then sent out from Europe, but instead of being sold in Southeast Asia, they are exported to Japan or back to Europe, according to the sources.

The problem with this kind of activity, Rutherford says, is that record companies start to pay less attention to the local market as they become increasingly reliant on exports, neglecting unexploited demand for music. And their sister labels in the territories to which the product is exported find themselves having to deal with a flood of unwelcome music imports from which they derive no revenue.

Not all the blame should be laid at the door of the offending local subsidiaries, one informed source notes, because head offices can saddle them with unrealistically high sales targets. "Managers feel they haven't got a choice [but to export]," the source explains. "You get stuck with an unrealistic number, and so what do you do?"

Rutherford says that he does not want to condemn the whole Asian music business: "Not all companies have got affiliates in the rest of the world," he says. But sources tell *Billboard* that the practice has been espe-



**Halfway There.** Jodie Brooke Wilson called in at U.K. national *CB* network *BBC* Radio 2 to thank it for its support and airplay of her album *Halfway To Paradise*. Signed to EMI Publishing, renowned producer/songwriter Wilson landed a worldwide record contract with Universal/Decca Records for her debut set. Wilson has penned No. 1 hits in her native Australia and has spent a record 10 weeks at the top of the Danish charts with "I Want What She's Got," which she wrote for local TV talent-search winner Eyley G. Pictured at the BBC studios, from left, are *Wake Up to Wogan* (which spearheaded Eva Cassidy's international success) executive producer Paul Walters, Wilson, and Universal Classics and Jazz U.K. divisional director Bill Holland.



JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
LETTER	ARTIST	SONG TITLE (ORIGINAL)	LETTER	ARTIST	SONG TITLE (ORIGINAL)	LETTER	ARTIST	SONG TITLE (ORIGINAL)	LETTER	ARTIST	SONG TITLE (ORIGINAL)
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	BIEN NO BLOODS	BIEN NO BLOODS	1	MAKE LUV	MAKE LUV	2	YOU DRIVE ME CRAZY	YOU DRIVE ME CRAZY	1	ENTRE NOUS	ENTRE NOUS
2	SEKAI MI HOTOSUDAKE NO HANA	SEKAI MI HOTOSUDAKE NO HANA	2	AMERICAN LIFE	AMERICAN LIFE	1	TAKE ME TONIGHT	TAKE ME TONIGHT	5	MA LIBERTÉ DE PENSER	MA LIBERTÉ DE PENSER
3	DAIJI UTEABA	DAIJI UTEABA	3	N DA CLUB	N DA CLUB	3	ALICIA KEVIN	ALICIA KEVIN	2	CASSEE	CASSEE
4	KAKURAI (KOKUSUYI)	KAKURAI (KOKUSUYI)	4	COME UNCLONE	COME UNCLONE	4	KA-CHING	KA-CHING	3	WARRIOR LIGHT	WARRIOR LIGHT
5	TRUE BLUE/REIN	TRUE BLUE/REIN	5	OUT OF TIME	OUT OF TIME	5	DOING FOR THE MOMENT	DOING FOR THE MOMENT	4	JOSE YOURSELF	JOSE YOURSELF
6	LOVE ADDICT	LOVE ADDICT	6	NOVA'S YOUR FEET	NOVA'S YOUR FEET	6	ANYONE OF US (STUPID MISTAKE)	ANYONE OF US (STUPID MISTAKE)	6	JOSE YOURSELF	JOSE YOURSELF
7	TOYO MIDNIGHT LONELINESS	TOYO MIDNIGHT LONELINESS	7	CRY	CRY	7	ALL THE THINGS SHE SAID	ALL THE THINGS SHE SAID	7	I SORRY TO WONDER	I SORRY TO WONDER
8	IT'S SHOWTIME	IT'S SHOWTIME	8	SPRINT IN THE SKY	SPRINT IN THE SKY	8	KEIN ZURICK	KEIN ZURICK	8	SEEM SEEMS TO BE THE HARDEST WORD	SEEM SEEMS TO BE THE HARDEST WORD
9	ASHITA O YUMEMITE	ASHITA O YUMEMITE	9	SPEECHLESS	SPEECHLESS	9	BUMP BUMPS BUMP	BUMP BUMPS BUMP	9	CITY ME A RIVER	CITY ME A RIVER
10	LOVE ADDICT	LOVE ADDICT	10	ALL I HAVE	ALL I HAVE	10	AMERICAN LIFE	AMERICAN LIFE	10	DO NOT MESS WITH MY MAN	DO NOT MESS WITH MY MAN
<b>HOT MOVIE SINGLES</b>			<b>HOT MOVIE SINGLES</b>			<b>HOT MOVIE SINGLES</b>			<b>HOT MOVIE SINGLES</b>		
1	STAY IN MY HEART	STAY IN MY HEART	1	DAMAGED	DAMAGED	1	THE END	THE END	1	NOT GOING GET US	NOT GOING GET US
2	KOTORA SAGASHI	KOTORA SAGASHI	2	DATE WITH THE NIGHT	DATE WITH THE NIGHT	2	COME UNCLONE	COME UNCLONE	2	REGARDE MOI (TESTE MOI, DETESTE MOI)	REGARDE MOI (TESTE MOI, DETESTE MOI)
3	TOYOTI SAKUYI	TOYOTI SAKUYI	3	EXCUSE ME MISS	EXCUSE ME MISS	3	BRING ME TO LIFE	BRING ME TO LIFE	3	SATISFACTION	SATISFACTION
4	HAMILUN-NO SHIROHO	HAMILUN-NO SHIROHO	4	TO LEAVE A WOMAN	TO LEAVE A WOMAN	4	COMEBACK TO LOVE	COMEBACK TO LOVE	4	SKIER BOI	SKIER BOI
5	MOONLIGHT	MOONLIGHT	5	DON'T KNOW WHAT TO TELL YA	DON'T KNOW WHAT TO TELL YA	5	STARDUST	STARDUST	5	SOMEWHERE I BELONG	SOMEWHERE I BELONG
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	TATU	TATU	1	COLDPLAY	COLDPLAY	1	HIM	HIM	1	FLORENT PAGNY	FLORENT PAGNY
2	THE WHITE STRIPES	THE WHITE STRIPES	2	THE WHITE STRIPES	THE WHITE STRIPES	2	LINKIN PARK	LINKIN PARK	2	ELISEE GIGI	ELISEE GIGI
3	THE WHITE STRIPES	THE WHITE STRIPES	3	THE WHITE STRIPES	THE WHITE STRIPES	3	NORAH JONES	NORAH JONES	3	THE HEART COLUMBIA	THE HEART COLUMBIA
4	THE WHITE STRIPES	THE WHITE STRIPES	4	THE WHITE STRIPES	THE WHITE STRIPES	4	WOLFSBERG	WOLFSBERG	4	THE HEART COLUMBIA	THE HEART COLUMBIA
5	THE WHITE STRIPES	THE WHITE STRIPES	5	THE WHITE STRIPES	THE WHITE STRIPES	5	WOLFSBERG	WOLFSBERG	5	THE HEART COLUMBIA	THE HEART COLUMBIA
6	THE WHITE STRIPES	THE WHITE STRIPES	6	THE WHITE STRIPES	THE WHITE STRIPES	6	WOLFSBERG	WOLFSBERG	6	THE HEART COLUMBIA	THE HEART COLUMBIA
7	THE WHITE STRIPES	THE WHITE STRIPES	7	THE WHITE STRIPES	THE WHITE STRIPES	7	WOLFSBERG	WOLFSBERG	7	THE HEART COLUMBIA	THE HEART COLUMBIA
8	THE WHITE STRIPES	THE WHITE STRIPES	8	THE WHITE STRIPES	THE WHITE STRIPES	8	WOLFSBERG	WOLFSBERG	8	THE HEART COLUMBIA	THE HEART COLUMBIA
9	THE WHITE STRIPES	THE WHITE STRIPES	9	THE WHITE STRIPES	THE WHITE STRIPES	9	WOLFSBERG	WOLFSBERG	9	THE HEART COLUMBIA	THE HEART COLUMBIA
10	THE WHITE STRIPES	THE WHITE STRIPES	10	THE WHITE STRIPES	THE WHITE STRIPES	10	WOLFSBERG	WOLFSBERG	10	THE HEART COLUMBIA	THE HEART COLUMBIA

CANADA			SPAIN			AUSTRALIA			ITALY		
LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	1	AMERICAN LIFE BANDANA / MCA	1	1	DIME RTY / TELMELO	1	1	INDA CLUB BANDANA / MCA	1	1	AMERICAN LIFE BANDANA / MCA
2	2	LA CLUB BANDANA / MCA	2	2	AMERICAN LIFE BANDANA / MCA	2	2	ALL THE THINGS SHE SAID BANDANA / MCA	2	2	GOCCO DI MEMORIA BANDANA / MCA
3	3	I DROVE ALL NIGHT BANDANA / MCA	3	3	EL TEMPLO DE TU CUERPO BANDANA / MCA	3	3	LOST WITHOUT YOU BANDANA / MCA	3	3	DEDICATO A TE BANDANA / MCA
4	4	PICTURE BANDANA / MCA	4	4	AMERICA SOLIDAD BANDANA / MCA	4	4	ALL I HAVE BANDANA / MCA	4	4	LIGHT MY TULU/UNIVERSO BANDANA / MCA
5	5	SO BLESSED THE U.S.A. BANDANA / MCA	5	5	YOU GOREO SER TU BANDANA / MCA	5	5	TRUE COLOURS BANDANA / MCA	5	5	I'M HOT MY FIRE BANDANA / MCA
6	6	THE THINGS SHE SAID BANDANA / MCA	6	6	BESAME BANDANA / MCA	6	6	AMERICAN LIFE BANDANA / MCA	6	6	TUO QUELLO CHE UN UOMO BANDANA / MCA
7	7	SING FOR THE MOMENT BANDANA / MCA	7	7	TRAMPA DE CRIST L BANDANA / MCA	7	7	NO FLOW BANDANA / MCA	7	7	SING FOR THE MOMENT BANDANA / MCA
8	8	SOMEWHERE I BELONG BANDANA / MCA	8	8	VE PRUEBA Y VERAS BANDANA / MCA	8	8	YOU PROMISED ME (TU ES FOUTU) BANDANA / MCA	8	8	CHIRUSHIA BANDANA / MCA
9	9	BEAUTIFUL BANDANA / MCA	9	9	ES POR TI BANDANA / MCA	9	9	MESMERIZE BANDANA / MCA	9	9	LAURENTO TU NELL'UNIVERSO BANDANA / MCA
10	10	HOT MOVIE SINGLES	10	10	HOT MOVIE SINGLES	10	10	HOT MOVIE SINGLES	10	10	HOT MOVIE SINGLES
11	11	I'M WITH YOU BANDANA / MCA	11	11	THE ANTHEM BANDANA / MCA	11	11	THE ANTHEM BANDANA / MCA	11	11	COME UNDOING BANDANA / MCA
12	12	WHEN I'M GONE BANDANA / MCA	12	12	STUCK BANDANA / MCA	12	12	STUCK BANDANA / MCA	12	12	RAGAZZI ACCIDELLE BANDANA / MCA
13	13	IF YOU'RE NOT THE ONE BANDANA / MCA	13	13	THE WRECKONING BANDANA / MCA	13	13	THE WRECKONING BANDANA / MCA	13	13	7000 CAFFE BANDANA / MCA
14	14	ALBUMS	14	14	ALBUMS	14	14	ALBUMS	14	14	ALBUMS
1	1	VARIOUS ARTISTS BANDANA / MCA	1	1	OPERACION TRUNFO II BANDANA / MCA	1	1	DELTA GOODHEIM BANDANA / MCA	1	1	SHIMPLY NEED BANDANA / MCA
2	2	RELUCE OON BANDANA / MCA	2	2	TAMARA BANDANA / MCA	2	2	MORAY JONES BANDANA / MCA	2	2	SENK FLOYD BANDANA / MCA
3	3	ROCKY JONES BANDANA / MCA	3	3	VARIOUS ARTISTS BANDANA / MCA	3	3	ROCKY JONES BANDANA / MCA	3	3	ROCKY JONES BANDANA / MCA
4	4	SO CENT BANDANA / MCA	4	4	LINKIN PARK BANDANA / MCA	4	4	LINKIN PARK BANDANA / MCA	4	4	COLINE DICK BANDANA / MCA
5	5	LINKIN PARK BANDANA / MCA	5	5	SOUNDTRACK BANDANA / MCA	5	5	LINKIN PARK BANDANA / MCA	5	5	LINKIN PARK BANDANA / MCA
6	6	KEELY CLARKSON BANDANA / MCA	6	6	SERIO DALLA BANDANA / MCA	6	6	DOXIE CHICKS BANDANA / MCA	6	6	LINKIN PARK BANDANA / MCA
7	7	PLEETWOOD MAC BANDANA / MCA	7	7	VARIOUS ARTISTS BANDANA / MCA	7	7	JOHN MAYER BANDANA / MCA	7	7	BEN HAIDER BANDANA / MCA
8	8	THE WHITE STRIPES BANDANA / MCA	8	8	EVANESCENCE BANDANA / MCA	8	8	AVRIL LAVEY BANDANA / MCA	8	8	GEMELLI DIVERSI BANDANA / MCA
9	9	SHANNA TWIN BANDANA / MCA	9	9	JARABE DE PALO BANDANA / MCA	9	9	EMINEM BANDANA / MCA	9	9	PAULO CONTE BANDANA / MCA
10	10	ALBUMS	10	10	ALBUMS	10	10	ALBUMS	10	10	ALBUMS

# Global Music Pulse™

Edited by Nigel Williamson

The 48th annual Eurovision Song Contest will be held May 24 in Riga, Latvia. The event will be carried live by 37 broadcasters belonging to the European Broadcasting Union (EBU). A CD featuring 26 of the songs entered for the contest will be released May 15 by EMI subsidiary CMC in conjunction with the EBU. Past winners of the competition have included ABBA and Celine Dion, but favorite to win this year's contest is Russian duo T.a.t.u. with "Ne Ver, Ne Boyaya" (Don't Trust, Don't Be Afraid). This issue, we look at several more of the leading hopefuls.

Michał Wisniowski, whose flamboyant lifestyle and controversial opinions have made him a popular figure in the local tabloid press. He also stars in a reality-TV show called *Jestem Jaki Jestem* (I Am Who I Am). Ich Troje won its slot on the contest after a poll on nationwide TV channel TVP 1, when it won by a huge margin over all other entries with "Keine Grenzen Zmichy Granic" (No Borders). The song, written by Wisniowski in conjunction with **Andre Franke**, **Joachim Horn-Bernges**, and **J. Lagwa**, is sung partly in German, as Wisniowski spent his teenage years there. In fact, Ich Troje also applied to be the German Eurovision entrant but only came sixth in that contest.

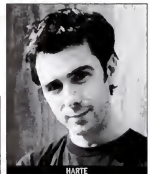
ROMEK ROGOWIECKI

**HEAVENLY DUO:** The U.K.'s Eurovision contribution comes from one of the country's traditional pop capstans: Liverpool's **Jemini** will represent the U.K. with "Cry Baby." Far from being another hastily contrived, TV-friendly act, **Chris Crousey**, 21, and **Jemma Abbey**, 20, met in their mid-teens at the Starlight Performing Arts School in Liverpool and have been performing together since 2000. They've won live vote on the BBC's *Song for Europe* show in early March, beating seven other regional finalists. It has been six years since the U.K. last won Eurovision, with **Katrina & The WavesAtomic Kitten**. "Cry Baby" was written by **Martin Isherwood**, an experienced Manchester-based singer/songwriter who is also head of music at the Liverpool Institute for Performing Arts.

PAUL SEXTON

**ALPHA PUS:** Pop star **Mando** will represent Greece at the Eurovision Song Contest with the English-language song "Never Let You Go." The Athens-based singer/songwriter has already tested international success. One of her songs, "Where You Are," was covered by **Jessica Simpson**. The track made The Billboard Hot 100 in 2000. Mando, who made her debut in 1985 with the English-language "Fill Me Up"—a minor hit across much of Europe—trained with **Hal Sheaffer**, who has also acted as voice coach to **Barbra Streisand** and **Liza Minnelli**. She recently left Sony Music and signed a three-year deal with independent label Alpha Records. The label's release of "Never Let You Go" in five different versions. She was the first Greek artist, in 1992, to launch a fan club, which now boasts 20,000 members.

MARIA PARAVANTES



HARTE

lowering a TV talent contest. **Harte**, a personable 29-year-old singer/songwriter from Lifford, County Donegal, will perform "We've Got The World." Now a major star in his native country, **Harte** recently struck a five-album deal with Sony Records Ireland. "We've Got The World," penned by **Martin Brannigan** and **Keith Moly** (who have also written for Irish boy band **Westlife**) was released April 24 in Ireland. **Harte's** debut album, *Sometimes Right Sometimes Wrong*, is scheduled for release May 23, the day before the contest. "Having come this far, I have to win Eurovision," **Harte** says, "because it's the biggest place on Earth—a place from which you can travel on to so many other places."

NICK KELLY

**BORDER BREAKERS:** Poland will be represented by the trio **Ich Troje**, the most successful pop act in Poland for the past three years. The Universal act's fourth album, *Ad 4*, sold more than 700,000 units, the follow-up, the double-CD *Ad Po Plate* (And Fifthly) released in June 2002, has sold 250,000. The band is fronted by charismatic vocal/lyricist

## Music & Media

### EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

WEEK	ARTIST	SONG	WEEK	ARTIST	SONG
1	IN DA CLUB	IN DA CLUB	1	IN DA CLUB	IN DA CLUB
2	IN DA CLUB	IN DA CLUB	2	IN DA CLUB	IN DA CLUB
3	IN DA CLUB	IN DA CLUB	3	IN DA CLUB	IN DA CLUB
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49	IN DA CLUB	IN DA CLUB	49	IN DA CLUB	IN DA CLUB
50	IN DA CLUB	IN DA CLUB	50	IN DA CLUB	IN DA CLUB

### THE NETHERLANDS

WEEK	ARTIST	SONG
1	IN DA CLUB	IN DA CLUB
2	IN DA CLUB	IN DA CLUB
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### SWEDEN

WEEK	ARTIST	SONG
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### SWITZERLAND

WEEK	ARTIST	SONG
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### IRELAND

WEEK	ARTIST	SONG
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### AUSTRIA

WEEK	ARTIST	SONG
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48	IN DA CLUB	IN DA CLUB
49	IN DA CLUB	IN DA CLUB
50	IN DA CLUB	IN DA CLUB

3	LINKIN PARK METEORA - WARNER BROS
4	STARMANIA BEST OF FINALS - UNIVERSAL
5	HIM LOVE METAL - GUN

BELGIUM/WALLONIA	
LAST WEEK	(PROGRAMME 04/22/03)
SINGLES	
1	1 PLANTATION KANA - DISTRIBUTION
2	2 CASSEE BOULEVARD LEROY - MERCURY
3	3 LE PRINCE ARCHELON - BOUTIQUE - LIP MUSIC
5	5 IN DA CLUB DE GRAT - INTERSCAPE
4	4 ENTRE NOUS

# Vancouver's 604 Records Takes Shape

Kroeger, Slimkin Expect Further Success With Recent Signings

BY LARRY LeBLANC

TORONTO—One year after Nickelback singer/guitarist Chad Kroeger and entertainment lawyer Jonathan Slimkin launched Vancouver-based 604 Records, the label is beginning to take shape.

"We have a ton of new bands on the roster, and it is now starting to feel like a label," Kroeger says from Vancouver's Greenhouse Studio, where Nickelback is recording the follow-up to its *Silver Side Up* album, which has sold 4.6 million units in the U.S. and 673,000 units in Canada, according to Nielsen SoundScan.

"It feels like a label when I'm sitting in on creative meetings about other bands' releases and I've become concerned that the band looks good and is dressed well. I never thought I'd be saying stuff like that."

Since it launched in April 2002, 604 has signed such Canadian bands as Theory of a Deadman and Marianas Trench, both from Vancouver; alternate-Sidekick from Burnaby, B.C.; Manitoba; and, in a joint venture with Vancouver's Mint Records, '80s Brit-style female group the Organ.

The label's inaugural signing, Theory of a Deadman, debuted with its self-titled album at No. 4 on the Canadian charts and peaked at No. 1 in 2002. The album—on 604 in Canada and on Roadrunner elsewhere—has sold 60,000 units to date in Canada and 130,000 units in the U.S., according to Nielsen SoundScan.

On April 6, Theory of a Deadman won a Canadian Juno Award for best new group. Backstage was a waiting Kroeger, who also snapped up top songwriter honors with Nickelback. He recalls, "I felt like a proud father."

Also delighted was Randy Lennox, president/CEO of Universal Music Canada, which distributes 604 in Canada. "It's wonderful only to start a label," he says. "Chad and Jonathan have a number of projects we are excited about."

Roadrunner Records president Jonas Natchin says, "We expected success right off the bat with 604. Theory of a Deadman is an excellent band that Chad and Jonathan have the ability to continually find new talent."

Since launching 604, Slimkin has downsized his law practice to focus on Nickelback's business affairs, the label, and managing Maverick Records' ten pop-rock quartet Lil'Jax.

Kroeger admits to having some difficulty in managing his time to allow a hands-on role in 604. He also co-produced Theory of a Deadman's debut album and has produced tracks with Sonic Bloom. "It's a lot of juggling, especially when Nickelback is in town," he says. "I have to give the weight of caring for the lives of anybody on our label. These people are part of our family now."

Vancouver may be far away from being a music industry center on par with Toronto, but Slimkin—who be-



KROEGER

lieves the west coast city's talent pool is unique—is thankful that it lacks a similar industry infrastructure to Toronto. "If there are 100 great bands in Vancouver, there are not a lot of labels willing to go to," Slimkin says. "They will call Network or us. I like those odds, rather than trying to fight with 800 industry people in Toronto for 900 bands."

The duo's experience in discovering, recording, and then landing a label deal for Langley, British Columbia, band Default in 2000 with VTY Records convinced Slimkin that they could be taken with greater a production company with greater financial rewards. "I realized if we had done the deal differently, we could have made more money and they could have stayed involved," Slimkin says. "We got 40 percent of the recording deal, in and out, boom."

A chance meeting in 1999 at a Vancouver party between Kroeger and

Theory of a Deadman singer/guitarist Tye Connolly eventually led to the launch of 604. After Kroeger agreed to listen to demos, he began mentoring the band. But U.S. labels' interest in the group only developed in 2001, as sales of Default's album *The Fallout* took off in tandem with Nickelback's single "How You Remind Me" commanding U.S. radio.

Slimkin recalls, "An A&R guy at a major label in L.A. asked if we were shopping the band or a label. The light went on in my head. Then there were five majors bidding on our so-called label. I phoned Chad and I told him I had started a bidding war on our label. His response was, 'What label?' We realized it was an opportunity to start a real label."

Slimkin and Kroeger opted for a deal with Roadrunner, which agreed to let the two retain Canadian nights. The deal gives Roadrunner first right of refusal to any acts 604 signs. While Roadrunner has picked up Sonic Bloom (which will now have label rights for this year) and Theory of a Deadman, Slimkin is looking for U.S. releases for Marianas Trench and the Organ.

Kroeger dismisses any notion that 604 is only seeking bands to follow the Nickelback/Default/Theory of a Deadman model. "I don't see rock ever dying," he says. "I think it's going to be there. If I smell talent, I want to be involved with it. I don't have to like the act."

## BPI 'Disappointed' With MCPS' DVD Licensing Scheme Idea

BY LARS BRANDE

LONDON—The U.K.'s Mechanical Copyright Protection Society (MCPS) looks to be on a collision course with labels and the British Phonographic Industry (BPI) about the collecting society's plans to introduce a licensing scheme for DVD music products.

The DVD licensing system, scheduled to launch May 1, will allow producers to clear both the mechanical and synchronization rights needed to include works by MCPS members on DVD. The MCPS claims that its 15,000 members have not been paid for use of their works on the format since its introduction some three years ago.

DVD music products are those with music as the primary theme, including any combination of live-music performances, promotional videos, music documentaries, or music awards shows.

Sandra Cox, executive director of the body, says, "After two years of discussion with the recorded-music industry, which have resulted in several revisions to DVD1, MCPS

believes the time is right to implement this scheme to ensure that our members begin to receive the royalties that are rightfully theirs."

Labels, however, claim the royalty rate of 10% of PPD, or published price to dealer. Under the 20-year-old U.K. system, mechanicals for VHS music products (not including synchronization rights) are calculated at about 6%.

In contrast, CD mechanicals in the U.K. are 8.5%.

In a statement issued on its Website to inform its members of the situation, the BPI said that it is "disappointed that the MCPS [has] taken the decision to implement a DVD1 Licensing Scheme in terms that we believe are inappropriate."

MCPS contends that the DVD format is "more analogous with that of audio product than can possibly be with the licensing of VHS."

BPI director General Andrew Yeates admits, "We're having to look at what we can do legally to best protect our members' position." Crucially, he does not rule out taking the dispute to the Copyright Tribunal.



# NEWSLINE

**Swedish first-quarter 2003** prerecorded music sales—including music-related DVD and VHS titles—declined 8.5% in volume to 6.2 million units, a value drop of 12.2% to 309.6 million Swedish kronor (\$36.9 million) compared with the corresponding period of 2002. Compiled by GLF, the Stockholm-based affiliate of the International Federation of the Phonographic Industry, the figures reveal that all non-DVD formats show dramatic declines, with CD-album units down 9.9% in volume to 5.2 million units, a drop in value of 13.6% to 287.1 million kronor (\$34.2 million). Other non-video formats show exceptionally large slips, including singles, down 20.4% in volume to 730,000 units with a 32.9% loss in value at 10.5 million kronor (\$1.3 million), falling 61.5% in volume to 5,000 units, a 46.2% drop in value to 318,000 kronor (\$37,900); and music cassettes, dropping 17.7% to 26,000 units and 7.3% in value to 428,000 kronor (\$51,000). The only increase was in music-related DVD, which saw an exceptional bounce of 231.9% in volume to 750,000 units and a 192.1% gain in value to 7.96 million kronor (\$950,000).

JEFFREY DE HART

**The integration of BMG Ricordi and Zomba Italia** continues, with the news that Zomba managing director Roberto Biglia will become managing director of the group's Ricordi label in June. Biglia will report to BMG Ricordi president/CEO Adrian Berwick. The two worked together at PolyGram Italy, where Biglia was initially marketing director and then Gen of the Polydor division. Biglia left Polydor after the Universal merger and took up his post at Zomba in 2000. The position of Zomba managing director is currently vacant after the resignation of Giovanni Arcovito, who left the company for personal reasons.

MARK WORDEN

**The U.K.'s Music Managers Forum** has elected four industry veterans to its board of directors. Richard Griffiths of Modest Management, Albert Samuel of ASM, Marc Marot of Terra Firma Management, and Jazz Summers of Big Life Management were elected at the trade body's recent board meeting in London. All four are directors of other representative firms. The board now has 19 members.

LARS BRANDE

**Greek culture minister Evangelos Venizelos** hosted a two-day conference April 7-8 on "Culture, Copyright and Information Society." The event was held in Athens and comes during the Greek government's sixth-month tenure of the European Union presidency. Academics, EU government and European Commission officials, industry representatives, the World Intellectual Property Organization, and collection and copyright agencies discussed, among other issues, measures to tackle piracy and attempted to draw a line between ideas, art, and information and how these can be exploited in the digital era.

MARIA PARAVANTES

**The British Phonographic Industry (BPI)** is readying its third annual campaign to promote British music in the U.S. at Virgin Megastores. Throughout June, the Best of British promotion will place imports and domestically distributed British albums at listening posts at the chain's six U.S. stores, in Los Angeles, San Francisco, New York, Chicago, and Boston. The BPI says last year's campaign generated an additional \$1 million in sales of British repertoire. Virgin selects the titles it wants to use in the promotion and charges the relevant labels £600 (\$942) per title. U.K. company Windsong will supply the product to the U.S. stores.

LARS BRANDE

**Sony Music Greece** has inked a deal with business-to-business book distributors Ermis SA, effective April 1. Sony will retain its own sales setup and hopes to take advantage of Ermis' far-reaching distribution network of 860 sales points throughout Greece to ensure the best circulation of its products. Sony Greece currently has a 16%-20% share of the music market.

MARIA PARAVANTES

**U.K. royalty collection society Phonographic Performance Ltd. (PPL)** has struck a bilateral agreement with the Swedish arm of the International Federation of the Phonographic Industry (IFPI) covering record company rights for broadcasting and public performance in the U.K. and Sweden. Under the new pact, IFPI Sweden will represent U.K. indie in Sweden for broadcast and public performance. PPL will collect and distribute license fees to Swedish indie through IFPI Sweden. This marks PPL's seventh reciprocal deal during the past year. The previous agreements were with French Society SPFF, German society GVL, Australia's PCCA, Dutch society SENA, Canada's AVLA, and Irish society PPL.

LARS BRANDE



## Bacharach/David Catalog Hits Stage

BY JIM BESSMAN



DAVID

Of course, the show's set list contains some of the most memorable songs of the 1960s and '70s:

Bacharach submitted the melody for "Beginnings," David recalls, and "the minute I heard it, I fell in love with it—which is the first requirement! I kind of knew what I wanted to do and sat down and worked on it; ordinarily, we'd get together at Burt's house in Los Angeles, but I had a cassette of it and wrote part of the lyric in New

*'Everybody thinks we have a style—and I wouldn't disagree—but if you look at the song "This Guy's in Love With You," it's nothing like "Walk On By"—and that's nothing like "What's New Pussycat?"'*

—HAL DAVID

The theme of the new song is expressed in the line, "There will always be a beginning, never any ending to my love," David notes, then places it within the stylistic context—or lack of one—of previous Bacharach/David work.

"Everybody thinks we have a style—and I wouldn't disagree—but if you look at the song 'This Guy's in Love With You,' it's nothing like 'Walk On By'—and that's nothing like 'What's New Pussycat,'" he says. "Our style has prob-



**BACHARACH**

For his part, Casa David (ASCAP) writer David has completed a second album of songs written with TV/film composer John Cacavas, *Singers and Swingers*, which follows last year's two-disc set *It's Showtime!*

# Words & Music

**TURNER**

"It's a very Jewish thing—and I can say that because I'm Jewish by injection!" she replies, again laughing heartily. "I grew up in New York, and it's part of Jewish culture and Middle Eastern culture and Southern culture to say 'Up yours!' in a very romantic and flowery way. Telling somebody off in such an ele-

Song choices will favor the late Lee's own compositions (with collaborators like Coleman, **Duke Ellington**, and **Johnny Mandel** and including such classics as "Mañana" and "He's a Tramp") and those written especially for her by the likes of **Leiber & Stoller** and **Paul McCartney**. Original arrangements by **Gordon Jenkins**, **Nelson Riddle**, and **Quincy Jones**, among others, will also be featured.

The \$14.95 *My List: 24 Reflections on Life's Priorities*, which McGraw-Hill issues this month, takes the lyrics of the song and expands upon its self-fulfillment theme with personal musings and recollections from Bishop, a Weightless Cargo Music (BMI) writer with cuts by Tim McGraw, Cheap Trick, and Indigo Girls to his credit, and James, who writes for Paddock Music (ASCAP) and has been covered by Brad Martin and Sawyer Brown. Related quotes from Martin Luther King Jr., Helen Keller, Oliver Wendell Holmes, Ralph Waldo Emerson, and Arthur Ashe are interspersed, and a CD of the song is included—along with a forward by Keith.



by Jim Bessman



BACHARACH



AUSTIN



## BMG

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## OBITUARIES

Douglas "Noel" Fox, 63, of complications from a stroke, April 10 in Hendersonville, Tenn. Fox sang in gospel groups the Tennesseans Quartet and the Harvesters Quartet, but he is best known for his membership in the Grammy Award-winning act Oak Ridge Boys. In 1978, Fox took over the management of Oak Ridge Boys' publishing group, Silverme/Goldline Music, and went on to serve as VP of MCA Music Nashville and president of Maypop Music Group. He survived by his wife, three children, and one stepchild. In lieu of flowers, donations may be made to the American Heart Assn. or the American Stroke Assn.

Marty Mooney, 60, of heart failure, April 16 in Cleveland. Most recently VP of rock promotion for Cleveland International Records, Mooney was a promotion veteran who began his career with Columbia in the early 1970s. In 1977, he joined Cleveland International, working with such acts as Meat Loaf, Ian Hunter, and Southside Johnny & the Jukes. He moved to PolyGram in the 1980s and later worked as an independent in Nashville before rejoining Cleveland

International in the late 1990s.

Chelly Atkins, 89, of pancreatic cancer, April 19 in Las Vegas. The tap dancer who created the moves behind Motown, Atkins is credited with inventing the "stop" stance the Supremes would adopt while singing "Stop! In the Name of Love" and the "train pull" performed by Gladys Knight & the Pips when they sang "Midnight Train to Georgia." Calling it "vocal choreography," Atkins also invented the moves and twists of Marvin Gaye, Smokey Robinson & the Miracles, the Temptations, and the Four Tops. He is survived by his wife and daughter (see Rhythm, Rap, and The Blues, page 31).

Teddy Edwards, 78, of cancer, April 20 in Los Angeles. A key player in the '40s bebop scene on Los Angeles' Central Avenue, Edwards recorded for Dial before leading sessions for Contemporary, Prestige, Muse, and Antilles. Edwards had a solo role in Tom Waits' score for the 1982 film *One From the Heart* and was profiled in Don McGarry's 2001 documentary *The Legend of Teddy Edwards*.

Bush Backing  
Aids RIAA Case

*Continued from page 1*

and long-distance telephone company.

The suit seeks to compel the phone company, which also provides Internet services, to turn over the name and address of an alleged copyright infringer. At stake in the case is First Amendment and privacy issues. In its brief, the DOJ finds no legal impediments against the RIAA subpoenaing Verizon for the data.

Judge John D. Bates of the U.S. District Court here ruled in January that the subpoena section of the Digital Millennium Copyright Act (DMCA) allows the recording industry to get a name and address of an alleged infringer from Verizon without filing a lawsuit against the alleged infringer (Billboard, Feb. 1). Verizon asked for a stay in the case so it could petition the U.S. Court of Appeals for a review.

Lobbyist/attorney Michael J. Remington says it is not clear how Bates will rule on the stay, "but he understands the implications of the brief better than most. He worked for the DOJ for 17 years as a prosecutor and an assistant district attorney."

Marie Hamilton, a leading copyright law professor at Cardozo School of Law, believes the judge will defer to the DOJ. "Their briefings are usually done by first-rate attorneys, so even weak laws can get a strong defense. And the courts tend to be fairly deferential to the DOJ."

The brief argues that the DMCA subpoena section "does not significantly compromise or impair the First Amendment rights of third parties so as to render this provision overbroad."

RIAAs senior VP of business and legal affairs Matthew Oppenheim says the DOJ filing "supports the proposition that we have long advocated—copyright owners have a clear and unambiguous entitlement to determine who is infringing their copyrights online."

Verizon general counsel Sarah Deutsch says she is "disappointed" with the DOJ brief but adds that as a matter of policy, "the DOJ nearly always takes the position that a challenged U.S. law is constitutional."

Deutsch says Verizon is concerned that "somebody other than a legitimate copyright owner could file for a name and address with a court clerk instead of going before a judge."

But the DOJ brief argues that the DMCA has protections that ensure that an ISP will not be forced to disclose its customer's identifying information without a reasonable showing that there has been copyright infringement.

It says the DMCA also calls for penalties on "any person who makes intentional misrepresentation in submitting a subpoena" for "damages, costs, and attorneys' fees incurred by the alleged infringer or by a service provider."

The RIAA had successfully filed 98 such requests with ISPs before Verizon balked.

The DOJ has stepped in once before in championing provisions in the DMCA in a New York case last year challenging its anti-circumvention sections.

Bates is expected to consider the DOJ brief this week.



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**BROOKS & DUNN** - issue date: June 21 • ad close: May 27

**HARD MUSIC** - issue date: June 28 • ad close: June 3

# BEHIND THE BUZZ

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter

by Geoff Mayfield

**THE EASTER PARADE:** Album volume looks mighty this week, with units standing 25% ahead of the same week last year (see *Market Watch*, page 5). Before you throw a party to celebrate those sexy numbers, understand that this uptick comes by way of a quirk of the calendar, as Easter fell later this year than it did in 2002.

Comparing apples to apples, the 13.3 million album units sold during this year's Easter frame are down 6.7% from the week that ended March 31, 2002, which was the date when Easter landed last year. If you're looking for an optimistic slice of information, you can celebrate that this issue's Billboard 200 has more titles above the 100,000 mark—13—than the eight we had in last year's holiday frame. If you prefer pessimism, you can grouse that each of last Easter's top two albums shifted 400,000-plus—when Celine Dion's *A New Day Has Come* entered at No. 1 with 527,000, followed by Norah Jones' *Unplugged* at No. 2 with 463,000—while none did so this year around.

**IDOL-IZED:** Apparently, the fame of Kelly Clarkson, *American Idol*'s first-season winner, lasted longer than "A Moment Like This." Despite delays in the album's release and a faster start by 50 Cent's new video/album combo, her *Thankful* rallied strong during the high-traffic Easter week-end, snagging The Billboard 200's crown (see story, page 3). Clarkson's chart-topping Nielsen SoundScan



total of 297,000 units is even larger than her opening-day numbers had suggested.

A bevy of release-week TV appearances helped accelerate her come-from-behind win, including stops on *The Tonight Show With Jay Leno*, *Good Morning America*, *Dateline*, *The View*, and *Extra*, among others. Prior to that, she had also been seen on *American Idol*, *Liver With Regis* and *Kelly*, *Entertainment Tonight*, and other shows.

**SEE ME, HEAR ME:** MTV is more than 20 years old, which means that even geezers of 30-plus were raised not just listening to music but watching it, too. The DVD/CD combo from 50 Cent that arrives at No. 1 on Top Music Videos and No. 2 on The Billboard 200 is a step toward what Interscope says will be a not-too-distant version of an album: a hybrid disc on which all content can be played on either DVD or CD players (Billboard, April 19).

In the meantime, 50's *The New Breed* follows the path of such offerings as Metallica's 1993 boxed set and last year's Josh Groban title *In Concert*, packaging audio and video components together.

While Groban's was offered to stores in either DVD-styled boxes or CD jewel boxes, *Breed* was only sold in the CD-type package.

*Breed*'s CD includes four tracks, the bare minimum content for what *Billboard* would deem to be an EP (although initial shipments only housed three tracks). This becomes the eighth title to the eighth title to chart simultaneously on the big chart and Top Music Videos.

50 Cent's opening sum of 246,000 units is the largest week by any video title—including those released on DVD, VHS, or both—since our music video list flipped to Nielsen SoundScan data in 1993.

**CANDY, EGGS, AND MUSIC:** For the first time since last year's June 1 issue, new titles enter each of the top four slots on The Billboard 200. Aside from the aforementioned Kelly Clarkson and 50 Cent titles, the batch includes career-high Nielsen SoundScan weeks for Fleetwood Mac (No. 3, 218,000 units) and Darryl Worley (No. 4, 214,000), with the latter earning his second No. 1 on Top Country Albums.

Although Mac's 1997 reunion *The Dance* reached No. 1, its biggest sales week was 205,500 units. This, however, is only the third Fleetwood set to chart since The Billboard 200 switched to SoundScan data in 1991.

Worley more than quadruples his best week, earned last year when sophomore album *I Miss My Friend* began with 42,500, which was good for No. 1 on the country list and No. 21 on The Billboard 200. Also scoring his best-ever SoundScan week is concert fixer Jimmy Buffett (No. 9, 127,000). This hits sets his previous best of 123,500, set by *Banana Wind* in 1996. Last year's *Far Side of the World*, on his own Mailboat label, started at No. 5 with 78,500.

Last week's issue saw seven titles by acts that appeared at the April 7 CMT Flaneworlth Video Awards bullet on the big chart or on Top Country Albums. Each rides Easter's tide to gains again this issue, with Toby Keith owning the biggest unit spike of the seven for the second straight week (34-39 on The Billboard 200, up 43%).

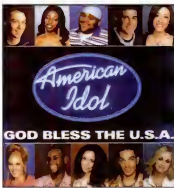


## Singles Minded

by Silvio Pietroluongo, Minal Patel, Wade Jessen

**ALL-AMERICAN:** "God Bless the U.S.A.," by the 10 finalists from the latest installment of Fox's *American Idol*, debuts at No. 1 on Hot 100 Singles Sales and No. 4 on The Billboard Hot 100, with first-week sales of 101,000 units (see story, page 3). It is the first song to crack the six-digit sales barrier since last year's *American Idol*-related single, Kelly Clarkson's "A Moment Like This," moved 146,000 pieces in the Oct. 12, 2002, issue a week after opening with 236,000 units.

At the time, Clarkson ended a 14-month drought of 100,000-sellers, last achieved by "Loverboy" from Mariah Carey Featuring Cameo in August 2001. The finalists' version of "Bless" is the second rendition of the song to top Hot 100 Singles Sales in the past 18 months. One of the many versions that Lee Greenwood recorded of the song (which was on Curb Records) hit No. 1 in December 2001.



The No. 4 debut by "Bless" on the Hot 100 is the highest entry since we began including radio-only singles on the chart in December 1998 (see Chart Beat, page 77). With most songs debuting on the Hot 100 solely on the strength of their radio popularity, the starting point has—more often than not—been the lower half of the chart. A single that sold enough to impact the Hot 100 was usually already on the chart and would then climb higher than its radio-fueled rank. "Bless" has an audience total of 3 million listener impressions, easily the lowest figure of any song on the chart. This is not surprising, given the nature of the song and the fact that traditional patriotic fare has been tempered since the military campaign in Iraq has been winding down.

The arrival of "Bless" on the Hot 100 Singles Sales pushes *Kid Rock Featuring Allison Moorer's* version of "Picture" to No. 2, even though the latter posted the highest one-week sales total of its chart run (19,000 units). "Picture" has spent 12 weeks at No. 1, including

the past eight weeks, and its 2,000-unit gain this week is enough to make it Greatest Gainer/Sales on the Hot 100, even though audience erosion causes it to drop two spots to No. 9.


**TWO FOR FIFTY:** For the second time this year, 50 Cent takes the top slot on Hot R&B/Hip-Hop Singles & Tracks, as "21 Questions" featuring Nate Dogg follows the path taken by "In Da Club." After 21 chart appearances, "Questions" is Dogg's No. 1. Driven by an airplay increase of 5 million listener impressions, "Questions" ends Sean Paul's stay at No. 1 with "Get Busy" after one week.

Another of 50 Cent's eight charting tracks, Lil' Kim's "Magic Stick," is this issue's Greatest Gainer/Airplay, rising 24-17 on Hot R&B/Hip-Hop Singles & Tracks with an increase of 9.1 million listeners. The track also owns the same distinction on The Billboard Hot 100, climbing 75-46 with an 11.5 million airplay gain. The No. 46 rank is the lowest for an airplay gainer on the Hot 100 since Mystikal's "Shake Ya S\*\*t" earned the honor at No. 65 in the August 26, 2000, issue. The last time the airplay gainer increased by less than 11.5 million listener impressions was June 22, 2002, when Kelly's "Hot in Here" improved its audience by 11 million. At that point, however, it was already above 100 million listeners. On this issue's chart, the upper echelon remains fairly stable, as no song climbs more than three spots to the top 20.

On The Billboard Hot 100, "In Da Club" holds on to No. 1 for a ninth consecutive week, as last issue's challenger—"Ignition" by R. Kelly—falters. It loses 5 million listener impressions and is overtaken for the No. 2 slot by Paul's surging "Busy," up 10 million in radio audience.

**UP THE DOWN STAIRCASE:** The traffic jam on Hot Country Singles & Tracks worsens this issue, where no new titles break into the top 10 for a second week. The bottleneck on the chart's upper end extends to the top 20 and top 30 this issue, resulting in seven titles that increase in detections but decrease in rank. Those seven titles compete in the most sluggish area of the chart, between No. 19 and No. 36. This type of logjam in that part of the chart would not typically be well for any title to achieve Airplay status, but Craig Morgan's "Almost Home" manages to do so with a backward move (19-20). "Home" is boosted over the Airplay threshold by advancing 21-19 on the Nielsen Broadcast Data Systems audience tally with 14.8 million listener impressions.

Two titles that decreased in spins last issue reclaim bullets: Travis Tritt's "Country Ain't Country" (No. 26) and Sara Evans' "Backseat of a Greyhound Bus" (No. 31). Those titles gain 38 and 205 detections, respectively.

Sales data compiled by  Nielsen SoundScan

LAST WEEK 2 WEEK AGO		Saves data compiled by Nielsen SoundScan		Title		LAST WEEK 2 WEEK AGO		Title		LAST WEEK 2 WEEK AGO		Title		LAST WEEK 2 WEEK AGO		
NEW	WEEKS	ARTIST	ALBUM / NUMBER OF DISKS / DISTRIBUTING LABEL	WEEKS	POSITION	WEEKS	POSITION	ARTIST	ALBUM / NUMBER OF DISKS / DISTRIBUTING LABEL	WEEKS	POSITION	ARTIST	ALBUM / NUMBER OF DISKS / DISTRIBUTING LABEL	WEEKS	POSITION	
1	1	KELLY CLARKSON	NUMBER 1/HOT SHOT DEBUT	1	Week At Number 1	49	44	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	BRIAN MCKINIGHT	THIS LIFE	1	7	
2	NEW	50 CENT	The New Breed	2	51	59	60	CHEVELLE	Wonder What's Next	14	14	SCARFACE	Sails And My Word	20	20	
3	NEW	FLEETWOOD MAC	Spy You Will	3	32	30	20	TIM MCGRAW	Tim McGraw And The Decade's Doctors	2	2	TRAPT	Trapt	48	48	
4	NEW	DARRYL WORLEY	Have You Forgotten?	4	53	50	46	FLOETRY	Floetory	1	1	MARTINA MCBRIDE	Greatest Hits	5	5	
5	3	50 CENT	Get Rich Or Die Tryin'	1	54	50	15	KENNY CHESNEY	No Shoes, No Shirt, No Problems	1	1	SHANIA TWAIN	Up!	1	1	
6	2	LIVIN' ON A PRAYER	Malware	1	55	40	15	MISSY ELLIOTT	Under Construction	3	3	NATCHBOX TWENTY	More Than You Think You Are	6	6	
7	4	VARIOUS ARTISTS	GREATEST GAINER	5	56	74	61	WIDESPREAD PANIC	Blueprint 2.1	17	17	JAY-Z	Paid The Cost To Be The Bitch	12	12	
8	9	NORAH JONES	Come Away With Me	1	58	57	80	VARIOUS ARTISTS	WOW Worship Album	44	44	NAS	God's Son	12	12	
9	NEW	JIMMY BUFFETT	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9	43	34	28	LONEL RICHIE	The Definitive Collection	33	33	HEATHER HEADLEY	This Is Who I Am	38	38	
10	7	CHER	The Very Best Of Cher	7	60	54	56	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
11	8	CELINE DION	One Heart	2	61	60	60	JOHN MAYER	Any Given Thursday	73	73	AMANDA PEREZ	Angel	73	73	
12	9	EVANESCENCE	Fallen	5	62	17	1	RED HOT CHILI PEPPERS	By The Way	2	2	SCARFACE	Sails And My Word	20	20	
13	1	GODSMACK	Faceless	1	63	64	37	VARIOUS ARTISTS	WOW Worship Album	44	44	SCARFACE	Sails And My Word	20	20	
14	5	LISA MARIE PRESLEY	To Whom It May Concern	5	64	67	18	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
15	11	KID ROCK	Cocky	3	65	46	59	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
16	12	R. KELLY	Chocolate Factory	1	66	77	69	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
17	16	SEAN PAUL	Duty Rock	9	67	52	58	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
18	12	PETE YORN	Duty I Forget	1	68	92	91	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
19	23	AVRIL LAVIGNE	Let Go	2	69	47	42	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
20	14	SOUNDTRACK	Chicago	2	70	33	1	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
21	6	THE WHITE STRIPES	Elephant	1	71	50	19	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
22	4	CHICKEN	The Senior	6	72	71	52	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
23	29	KIDZ BOB	Kids Bob 3	17	61	15	1	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
24	25	GOOD CHARLOTTE	The Young And The Hopeless	7	74	37	18	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
25	24	SOUNDTRACK	Justified	2	75	74	67	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
26	21	COLDPLAY	A Rush Of Blood To The Head	7	76	63	47	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
27	11	JAMES TAYLOR	The Best Of James Taylor	11	77	62	46	91	JOSH GROBAN	Just Groban	8	8	JOHN CASH	American IV: The Man Comes Around	45	45
28	19	FABOLOUS	Street Dreams	3	78	81	84	HEATHER HEADLEY	This Is Who I Am	38	38	JOHN CASH	American IV: The Man Comes Around	45	45	
29	31	CHRISTINA AGUILERA	Stripped	2	79	66	51	JOHN CASH	American IV: The Man Comes Around	45	45	JOHN MAYER	Any Given Thursday	73	73	
30	34	TOBY KEITH	Unleashed	1	80	65	56	RED STEWART	It Had To Be You... The Great American Songbook	9	9	JOHN CASH	American IV: The Man Comes Around	45	45	
31	55	SOUNDTRACK	Lizzie McGuire	31	82	69	60	TYRESO	I Wanna Go There	16	16	JOHN CASH	American IV: The Man Comes Around	45	45	
32	25	AUDIOSLAVE	Audioslave	7	83	75	68	JOHN MAYER	Any Given Thursday	73	73	JOHN CASH	American IV: The Man Comes Around	45	45	
33	30	DIXIE CHICKS	Home	1	84	76	71	AMANDA PEREZ	Angel	73	73	JOHN CASH	American IV: The Man Comes Around	45	45	
34	NEW	JESSICA ANDREWS	New	38	69	54	51	RED HOT CHILI PEPPERS	By The Way	2	2	JOHN CASH	American IV: The Man Comes Around	45	45	
35	18	LIL' KIM	La Belle Mele	5	85	83	82	SOUNDTRACK	Daredevil: The Album	9	9	JOHN CASH	American IV: The Man Comes Around	45	45	
36	27	EMINEM	The Eminem Show	1	87	95	100	KILLER MIKE	Monster	10	10	JOHN CASH	American IV: The Man Comes Around	45	45	
37	37	NELLY	Nellyville	1	88	102	110	RASCAL FLATTS	Molt	5	5	JOHN CASH	American IV: The Man Comes Around	45	45	
38	41	THE ALL-AMERICANRejects	The All-American Rejects	25	89	109	116	FFH	Ready To Fly	69	69	JOHN CASH	American IV: The Man Comes Around	45	45	
39	42	AFI	Sing The Sorrow	5	90	118	108	VARIOUS ARTISTS	New 11	2	2	JOHN CASH	American IV: The Man Comes Around	45	45	
40	35	JOHN MAYER	Room For Squares	8	91	87	85	FOO FIGHTERS	One By One	3	3	JOHN CASH	American IV: The Man Comes Around	45	45	
41	36	3 DOORS DOWN	Away From The Sun	8	92	100	121	KEITH URBAN	Golden Road	11	11	JOHN CASH	American IV: The Man Comes Around	45	45	
42	41	SIMPLE PLAN	No Pads, No Helmets...Just Balls	36	93	91	77	STACIE ORRICO	Stacie Orrico	59	59	JOHN CASH	American IV: The Man Comes Around	45	45	
43	16	LUCINDA WILLIAMS	World Without Tears	18	94	78	64	BAR HOPPER	Diamonds On The Inside	19	19	JOHN CASH	American IV: The Man Comes Around	45	45	
44	39	JENNIFER LOPEZ	This Is Me...Then	2	95	109	114	TALIB KWILI	Quality	21	21	JOHN CASH	American IV: The Man Comes Around	45	45	
45	NEW	TOBY KEITH	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45	86	80	80	LIL JON & THE EAST SIDE ROYZ	Kings Of Crank	15	15	JOHN CASH	American IV: The Man Comes Around	45	45	
46	36	SOUNDTRACK	8 Mile	1	97	70	49	SOUNDTRACK	Cradle 2 The Grave	6	6	JOHN CASH	American IV: The Man Comes Around	45	45	
47	26	CRANBORN PRESENTS THE DIPLOMATS	Diplomatic Immunity	8	98	103	115	DANIEL BEDINGFIELD	Getta Getta This	41	41	JOHN CASH	American IV: The Man Comes Around	45	45	
48	37	B2K	Pandemonium	10	99	93	83	WAYNE WONDER	No Holding Back	29	29	JOHN CASH	American IV: The Man Comes Around	45	45	



# Billboard TOP JAZZ ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	3	TONY BENNETT & K.D. LANG	NUMBER 1 (CD) 15 Weeks to Number 1	1	1
2	1	DIANA KRALL	Live in Paris	2	1
3	7	PETER CINCOTTI	Peter Cincotti	3	7
4	6	DIANA KRALL	The Look Of Love	4	6
5	7	VARIOUS ARTISTS	Live Songs: The Blues	5	7
6	6	GLENN MILLER	Platinum Glenn Miller	6	6
7	10	BILL FRISSELL	The Intercontinentals	7	10
8	9	NATALIE COLE	Ask A Woman Who Knows	8	9
9	10	WAYNE SHORTER	Allegria	9	10
10	9	VARIOUS ARTISTS	Jazz After Dark	10	9
11	11	THE BAD PLUS	There Are The Words	11	11
12	13	MARK O'CONNOR'S HOT SWING TRIO	In Full Swing	12	13
13	15	NAT KING COLE	Live Songs	13	15
14	16	THE MARSALIS FAMILY	A Jazz Celebration	14	16
15	10	VARIOUS ARTISTS	Dance Moves For Lovers	15	10
16	12	THE DETROIT EXPERIMENT	The Detroit Experiment	16	12
17	18	LYNNE ARRIALLA TRIO	Aria	17	18
18	20	THE DAVE BRUBECK QUARTET	Park Avenue South: Live At Starbucks	18	20
19	19	STACEY KENT	In Love Again	19	19
20	19	STEVE TYRRELL	Standard Time	20	19
21	14	KENNY GARRETT	Standard Of Language	21	14
22	17	JANE MONHEIT	In The Satt	22	17
23	4	VINCE BENNETT MEETS DIANA KRALL	Headshots	23	4
24	20	HARRY CONNICK, JR.	Songs I Heard	24	20
25	23	CHRISTIAN MCBRIDE BAND	Vertical Vision	25	23

# Billboard TOP CONTEMPORARY JAZZ ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	NORAH JONES	NUMBER 1 (CD) 15 Weeks to Number 1	1	1
2	3	THE CRUSAIDERS	Wine Away With Me	2	3
3	4	KENNY G	Paradise	3	4
4	2	VARIOUS ARTISTS	Streetwise: Work It	4	2
5	6	MINO ABAR	It Just Happens That Way	5	6
6	7	STANLEY CLARKE	I, T. To The Boss	6	7
7	7	JEFF LORBER	Philly Style	7	7
8	8	STEVE COLE	NYLA	8	8
9	5	SOULIVE	Soalive	9	5
10	9	VARIOUS ARTISTS	Hidden Beach Recordings Presents: Unwrapped Vol. 2	10	9
11	13	CHARLIE HUNTER QUINTET	Right Now Move	11	13
12	10	SPYRO GYRA	Original Criminal	12	10
13	11	KIM WATERS	Someone To Love You	13	11
14	12	WALTER BEASLEY	Go With The Flow	14	12
15	15	BOBBY LYLE	Joyful	15	15
16	18	FOURPLAY	Heavenly	16	18
17	16	GALACTIC	Vintage Records	17	16
18	14	BWB	Groovin'	18	14
19	17	BONEY JAMES	Ride	19	17
20	16	AL JARREAU	All I Got	20	16
21	19	PIECES OF A DREAM	Love's Silhouette	21	19
22	20	PETER WHITE	Glow	22	20
23	20	NORMAN BROWN	Just Chillin'	23	20
24	22	WALTER BEASLEY	Midnight Love: The Ultimate Collection Of Walter's Romantic Classics	24	22
25	23	CHELI MINUCCI	Night Grooves	25	23

# Billboard TOP CLASSICAL ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	ANDRÉ TAVAREZ	NUMBER 1 (CD) 4 Weeks to Number 1	1	1
2	2	ANDREA BOCELLI	Serenade	2	2
3	3	VARIOUS ARTISTS	The Most Relaxing Classical Album...Ever II	3	3
4	5	YO-YO MA	French Sonatas	4	5
5	5	YO-YO MA	Classic Yo Ma	5	5
6	4	JUAN DIEGO FLOREZ	Una Furia Legitima	6	4
7	7	CHANTICLEER	A Portrait	7	7
8	6	GLENN GOULO	State Of Wonder	8	6
9	10	CARRERAS-DOMINGO-PAVARTI	The Best Of The 3 Tenors	9	10
10	9	SOUNDTRACK	Calles Forever	10	9
11	8	VERENA PHILHARMONIC ORCHESTRA (RATTLE)	Baroque Complete Symphonies	11	8
12	12	RICHARD JOO	Billy Joel: Fantasies & Obsessions	12	12
13	11	ANNE SOPHIE MUTTER	Tango Song & Dance	13	11
14	14	FABO BONDI-EUROPE GALLANTE	World: Manifesto Concert, Concerts, Concerts	14	14
15	14	RENEE FLEMING	Bei Caeto	15	14

# Billboard TOP CLASSICAL CROSSOVER

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	JOSH GROBAN	NUMBER 1 (CD) 20 Weeks to Number 1	1	1
2	2	JOSH GROBAN	Josh Groban In Concert	2	2
3	3	CHARLOTTE CHURCH	Frederic: The Best Of Charlotte Church	3	3
4	4	OPERA BABES	Beyond Imagination	4	4
5	5	BOND	Sometimes I Shine	5	5
6	7	MARIO FRANGOULIS	Sometimes I Shine	6	7
7	9	ANOREA BOCELLI	Classical Classics	7	9
8	8	RUSSELL WATSON	Encore	8	8
9	11	SARAH BRIGHTMAN	Cleance	9	11
10	6	THE AMERICAN TENORS	The American Tenors	10	6
11	10	RENEE FLEMING/BERNIE TERFER	Under The Stars	11	10
12	13	CHARLOTTE CHURCH	Enchantment	12	13
13	12	DANIEL RODRIGUEZ	From My Heart	13	12
14	14	YO-YO MA & THE SILK ROAD ENSEMBLE	Silk Road Journeys: What Strangers Meet	14	14
15	15	THREE MO' TENORS	Three Mo' Tenors	15	15

# Billboard TOP NEW AGE ALBUMS

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	YANNI	NUMBER 1 (CD) 10 Weeks to Number 1	1	1
2	2	ESTEBAN	Back 2 Back	2	2
3	3	ESTEBAN	Magic Moments	3	3
4	2	YANNI	Ultimate Yanni	4	2
5	4	MANNHEIM STEAMROLLER	Romantic Melodies	5	4
6	5	JIM BRICKMAN	Love Songs & Lullabies	6	5
7	3	GEORGE WINSTON	Night Divides The Day: The Music Of The Doors	7	3
8	6	GEORGE WINSTON	Voltaire Rabbit Anniversary Edition	8	6
9	10	CUSCO	Inner Journeys	9	10
10	7	VARIOUS ARTISTS	Pure Moods IV	10	7
11	8	VARIOUS ARTISTS	Windham Hill Chill	11	8
12	11	JOHANNES UNSTEAD	Zalucha	12	11
13	12	AMETHYSTUM	Aphelion	13	12
14	14	DANNY WRIGHT	Healer Of Hearts	14	14
15	13	JIM BRICKMAN	Simple Things	15	13

# Billboard TOP CLASSICAL BUDGET

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	20 CLASSICAL FAVORITES	Various Artists	1	1
2	2	500 BEST AMERICAN UNITED WE STAND	Various Artists	2	2
3	3	WOLFGANG MOZART'S CLASSICAL HIGHLIGHTS	Various Artists	3	3
4	4	FLORA A QUIET EVENING	Various Artists	4	4
5	5	WOLFGANG MOZART'S CLASSICAL HIGHLIGHTS	Various Artists	5	5
6	6	FLORA A QUIET EVENING	Various Artists	6	6
7	7	WOLFGANG MOZART'S CLASSICAL HIGHLIGHTS	Various Artists	7	7
8	8	FLORA A QUIET EVENING	Various Artists	8	8
9	9	WOLFGANG MOZART'S CLASSICAL HIGHLIGHTS	Various Artists	9	9
10	10	FLORA A QUIET EVENING	Various Artists	10	10
11	11	WOLFGANG MOZART'S CLASSICAL HIGHLIGHTS	Various Artists	11	11
12	12	FLORA A QUIET EVENING	Various Artists	12	12
13	13	WOLFGANG MOZART'S CLASSICAL HIGHLIGHTS	Various Artists	13	13
14	14	FLORA A QUIET EVENING	Various Artists	14	14
15	15	WOLFGANG MOZART'S CLASSICAL HIGHLIGHTS	Various Artists	15	15
16	16	FLORA A QUIET EVENING	Various Artists	16	16
17	17	WOLFGANG MOZART'S CLASSICAL HIGHLIGHTS	Various Artists	17	17
18	18	FLORA A QUIET EVENING	Various Artists	18	18
19	19	WOLFGANG MOZART'S CLASSICAL HIGHLIGHTS	Various Artists	19	19
20	20	FLORA A QUIET EVENING	Various Artists	20	20

# Billboard TOP CLASSICAL MIDLINE

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	BARRY MCDERMOTT	Various Artists	1	1
2	2	CONY & BARRY MCDERMOTT	Various Artists	2	2
3	3	YVES & GILBERT	Various Artists	3	3
4	4	YVES & GILBERT	Various Artists	4	4
5	5	YVES & GILBERT	Various Artists	5	5
6	6	YVES & GILBERT	Various Artists	6	6
7	7	YVES & GILBERT	Various Artists	7	7
8	8	YVES & GILBERT	Various Artists	8	8
9	9	YVES & GILBERT	Various Artists	9	9
10	10	YVES & GILBERT	Various Artists	10	10
11	11	YVES & GILBERT	Various Artists	11	11
12	12	YVES & GILBERT	Various Artists	12	12
13	13	YVES & GILBERT	Various Artists	13	13
14	14	YVES & GILBERT	Various Artists	14	14
15	15	YVES & GILBERT	Various Artists	15	15
16	16	YVES & GILBERT	Various Artists	16	16
17	17	YVES & GILBERT	Various Artists	17	17
18	18	YVES & GILBERT	Various Artists	18	18
19	19	YVES & GILBERT	Various Artists	19	19
20	20	YVES & GILBERT	Various Artists	20	20

# Billboard TOP KID AUDIO

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	KIDZ BOP 10	KIDZ BOP 10	1	1
2	2	KIDZ BOP 10	KIDZ BOP 10	2	2
3	3	KIDZ BOP 10	KIDZ BOP 10	3	3
4	4	KIDZ BOP 10	KIDZ BOP 10	4	4
5	5	KIDZ BOP 10	KIDZ BOP 10	5	5
6	6	KIDZ BOP 10	KIDZ BOP 10	6	6
7	7	KIDZ BOP 10	KIDZ BOP 10	7	7
8	8	KIDZ BOP 10	KIDZ BOP 10	8	8
9	9	KIDZ BOP 10	KIDZ BOP 10	9	9
10	10	KIDZ BOP 10	KIDZ BOP 10	10	10
11	11	KIDZ BOP 10	KIDZ BOP 10	11	11
12	12	KIDZ BOP 10	KIDZ BOP 10	12	12
13	13	KIDZ BOP 10	KIDZ BOP 10	13	13
14	14	KIDZ BOP 10	KIDZ BOP 10	14	14
15	15	KIDZ BOP 10	KIDZ BOP 10	15	15
16	16	KIDZ BOP 10	KIDZ BOP 10	16	16
17	17	KIDZ BOP 10	KIDZ BOP 10	17	17
18	18	KIDZ BOP 10	KIDZ BOP 10	18	18
19	19	KIDZ BOP 10	KIDZ BOP 10	19	19
20	20	KIDZ BOP 10	KIDZ BOP 10	20	20

Sales data compiled by Nielsen SoundScan			
LAST WEEK	THIS WEEK	ARTIST ALBUM & NUMBER/DISTRIBUTING LABEL	Title
1	1	<b>THE BEATLES</b> <sup>1</sup> 1 (10/10/94) [EAS]	<b>NUMBER 1</b> ♦ 4 Weeks At Number 1
2	4	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ♦ 1 (10/10/94) [EAS]	Greatest Hits
3	7	<b>LINKIN PARK</b> <sup>1</sup> 1 (10/10/94) [EAS]	[Hybrid Theory]
4	5	<b>BOB MARLEY &amp; THE WAILERS</b> ♦ 1 (10/10/94) [EAS]	Legend
5	11	<b>KENNY CHESNEY</b> <sup>1</sup> 1 (10/10/94) [EAS]	Greatest Hits
6	9	<b>COLDPLAY</b> <sup>1</sup> 1 (10/10/94) [EAS]	Parachutes
7	3	<b>CELINE DION</b> <sup>1</sup> ♦ <b>All The Way... A Decade Of LP</b> 1 (10/10/94) [EAS]	
8	5	<b>EMINEM</b> <sup>1</sup> ♦ <b>The Marshall Mathers LP</b> 1 (10/10/94) [EAS]	
9	17	<b>RASCAL FLATTS</b> <sup>1</sup> 1 (10/10/94) [EAS]	Rascal Flatts
10	2	<b>PINK FLOYD</b> ♦ <b>Dark Side Of The Moon (SACD)</b> 1 (10/10/94) [EAS]	
11	25	<b>GOOD CHARLOTTE</b> ♦ 1 (10/10/94) [EAS]	Good Charlotte
12	43	<b>QUEEN</b> <sup>1</sup> 1 (10/10/94) [EAS]	Greatest Hits
13	11	<b>JACK JOHNSON</b> <sup>1</sup> 1 (10/10/94) [EAS]	Brushfire Fairytales
14	13	<b>SOUNDTRACK</b> <sup>1</sup> ♦ <b>O Brother, Where Art Thou?</b> 1 (10/10/94) [EAS]	
15	12	<b>TIM MCGRAW</b> <sup>1</sup> 1 (10/10/94) [EAS]	Greatest Hits
16	34	<b>THE BEACH BOYS</b> ♦ <b>The Greatest Hits Volume 1: 20 Good Vibrations</b> 1 (10/10/94) [EAS]	
17	24	<b>BEE GEES</b> <sup>1</sup> 1 (10/10/94) [EAS]	One Night Only
18	15	<b>METALLICA</b> <sup>1</sup> 1 (10/10/94) [EAS]	Metallica
19	18	<b>EMINEM</b> <sup>1</sup> ♦ <b>The Slim Shady LP</b> 1 (10/10/94) [EAS]	
20	28	<b>BEASTIE BOYS</b> <sup>1</sup> ♦ <b>Licensed To Ill</b> 1 (10/10/94) [EAS]	
21	2	<b>JAMES TAYLOR</b> <sup>1</sup> 1 (10/10/94) [EAS]	Greatest Hits
22	19	<b>DIXIE CHICKS</b> ♦ 1 (10/10/94) [EAS]	Wide Open Spaces
23	32	<b>JIM HENDRIX</b> ♦ <b>Experience Hendrix: The Best Of Jim Hendrix</b> 1 (10/10/94) [EAS]	
24	21	<b>SHANIA TWAIN</b> <sup>1</sup> 1 (10/10/94) [EAS]	Come On Over
25	30	<b>FLEETWOOD MAC</b> ♦ 1 (10/10/94) [EAS]	Rumours
26	33	<b>VAN MORRISON</b> <sup>1</sup> ♦ <b>The Best Of Van Morrison</b> 1 (10/10/94) [EAS]	
27	32	<b>POISON</b> <sup>1</sup> 1 (10/10/94) [EAS]	Greatest Hits 1986-1996
28	16	<b>DISTURBED</b> <sup>1</sup> 1 (10/10/94) [EAS]	The Sickness
29	41	<b>JOYCE KILMER</b> ♦ <b>The One Night Stand: Jim Carrey's Greatest Hits</b> 1 (10/10/94) [EAS]	
30	29	<b>FLEETWOOD MAC</b> ♦ 1 (10/10/94) [EAS]	Greatest Hits
31	43	<b>3 DOORS DOWN</b> <sup>1</sup> 1 (10/10/94) [EAS]	The Better Life
32	35	<b>GUNS N' ROSES</b> ♦ <b>Appetite For Destruction</b> 1 (10/10/94) [EAS]	
33	25	<b>DE LEPPARD</b> <sup>1</sup> ♦ <b>Vault - Greatest Hits 1980-1995</b> 1 (10/10/94) [EAS]	
34	21	<b>ORIGINAL BROADWAY CAST RECORDING</b> ♦ <b>Mamma Mia!</b> 1 (10/10/94) [EAS]	
35	38	<b>BOB JOVI</b> <sup>1</sup> 1 (10/10/94) [EAS]	Slippery When Wet
36	46	<b>STEVE MILLER BAND</b> ♦ 1 (10/10/94) [EAS]	Greatest Hits 1974-78
37	33	<b>VARIOUS ARTISTS</b> ♦ <b>Songs 4 Worship - Shout To The Lord</b> 1 (10/10/94) [EAS]	
38	27	<b>KID ROCK</b> <sup>1</sup> ♦ <b>Devil Without A Cause</b> 1 (10/10/94) [EAS]	
39	29	<b>STYX</b> <sup>1</sup> 1 (10/10/94) [EAS]	Greatest Hits
40	26	<b>PINK FLOYD</b> ♦ <b>Dark Side Of The Moon</b> 1 (10/10/94) [EAS]	
41	39	<b>THE BEATLES</b> ♦ 1 (10/10/94) [EAS]	Abbey Road
42	35	<b>BOB JOVI</b> <sup>1</sup> 1 (10/10/94) [EAS]	Cross Road
43	31	<b>ABBA</b> <sup>1</sup> 1 (10/10/94) [EAS]	Gold - Greatest Hits
44	48	<b>CREED</b> ♦ 1 (10/10/94) [EAS]	Human Clay
45	39	<b>DIXIE CHICKS</b> ♦ 1 (10/10/94) [EAS]	Fly
46	46	<b>THE TUPAC</b> ♦ <b>The 2nd Session: 200 Greatest Hits</b> 1 (10/10/94) [EAS]	
47	47	<b>ERIC CLAPTON</b> ♦ <b>Time Pieces - The Best Of Eric Clapton</b> 1 (10/10/94) [EAS]	
48	47	<b>JOHNNY CASH</b> <sup>1</sup> 1 (10/10/94) [EAS]	16 Biggest Hits
49	50	<b>FRANK SINATRA</b> ♦ <b>Classic Sinatra: His Great Performances 1955-1960</b> 1 (10/10/94) [EAS]	
50	48	<b>AC/DC</b> ♦ 1 (10/10/94) [EAS]	Back In Black

Sales data compiled by Nielsen SoundScan			Title	
LAST WEEK	THIS WEEK	ARTIST	ALBUM & NUMBER OF DISTRIBUTING LABELS	WEEKS ON CHART
1	1	FINCH	NUMBER 1 (1)	1 Week to Number 1
2	4	JASON MRAZ	\$ GREATEST GAINER \$ Waiting For My Rocket To Come (1)	3
3	3	BOWLING FOR SOUP	Drunk Enough To Dance (1)	3
4	—	THICKE	HOT SHOT DEBUT (1)	1
5	2	YO LA TENGO	A Beautiful World (1)	2
6	12	CRAIG MORGAN	I Love It (1)	12
7	3	SYLVEENA JOHNSON	Chapter 2: The Voice (1)	3
8	5	PEPE AGUILAR	Y Tenebra Ota Voz (1)	5
9	11	SMOKIE NORFUL	I Need You Now (1)	11
10	7	CONJUNTO PRIMAVERA	Nuestra Historia (1)	7
11	14	KEM	Kemistry (1)	14
12	6	BRONCO	30 Individuals (1)	6
13	10	TAKING BACK SUNDAY	Tell All Your Friends (1)	10
14	24	IBRAHIM FERRER	Buenos Hermanos (1)	24
15	19	JUANES	Un Dia Normal (1)	19
16	21	PETER CINCOTTI	Peter Cincotti (1)	21
17	33	THE RAVEONETTES	Whip It On (EP) (1)	33
18	15	KINDRED THE FAMILY SOUL	Surrender To Love (1)	15
19	13	JOHNNY VICIOUS	Ultra...Dance 03 (1)	13
20	44	NICHOLE NORDEMAN	Woven & Spun (1)	44
21	—	SYSTEMATIC	Pleasure To Burn (1)	1
22	41	CHRIS RICE	Run The Earth, Watch The Sky (1)	41
23	33	SONIC FLOOD	Cry Holy (1)	33
24	25	SHEKHAN GLORY MINISTRY	Praise Is About I Do (1)	25
25	38	MAROON 5	Songs About Jane (1)	38
26	26	DAR WILLIAMS	The Beauty Of The Rain (1)	26
27	32	INTERPOL	Turn On The Bright Lights (1)	32
28	27	RA	From One (1)	27
29	23	PHILLIPS, CRAIG AND DEAN	Let Your Glory Fall (1)	23
30	25	CAT POWER	You Are Free (1)	25
31	34	BREAKING BENJAMIN	Saturate (1)	34
32	30	SOCIALBURN	Where You Are (1)	30
33	9	LADYAGONY	Blaze (1)	9
34	—	HOT HOT HEAT	Make Up The Breakdown (1)	1
35	20	BOYSETFIRE	Tomorrow Come Today (1)	20
36	35	LIL' WYTE	Hypnotize Minds Presents: Doubt Me Now (1)	35
37	41	BYRON CAGE	Byron Cage (1)	41
38	31	M.S. DYNAMITE	A Little Deeper (1)	31
39	36	DJ WHOOKID	Hood Radio V.1 (1)	36
40	—	E.TOWN CONCRETE	Renaissance (1)	1
41	—	THE RIDDLER	Dance Mix NYC - Vol. 3 (1)	1
42	—	12 STONES	12 Stones (1)	1
43	50	LINDA EDER	Broadway My Way (1)	50
44	35	THE MUSIC	The Music (1)	35
45	8	LUCY WOODWARD	While You Cam (1)	8
46	—	LIAM LYNCH	Fake Songs (1)	1
47	31	THE STREETS	Original Pirate Material (1)	31
48	46	OSCAR WILDE & THE PIRATE SHIP CREW	Telly, Kelly & the Pirate Ship Crew (1)	46
49	22	CRADLE OF FILTH	Demimonde And A Day (1)	22
50	—	DETRICK HADDON	Lost And Found (1)	1

LAST WEEK		THIS WEEK		Sales date compiled by		Nielsen SoundScan	Title
				<b>NUMBER 1</b>		7 Weeks at Number 1	
1	2	2	1	LIL JON & THE EAST SIDE BOYZ	Kings of Krunk		
2	1	1	1	VARIOUS ARTISTS	Revised: The Hip-Hop DVD Magazine Issue 1		
3	3	3	3	R.G.	Let's Get It: The Party and the Party (Album)		Latin' Legend
4	6	4	4	VARIOUS ARTISTS	Atticus: Dragging The Lake II		
5	5	5	5	ANI DIFRANCO			Evaluate
				<b>HOT SHOT DEBUT</b>			
6	7	7	6	LOUIE DEVITO			Dance Diva
7	5	—	—	YO LA TENGO			Summer Sun
				<b>GREATEST GAINER</b>			
8	10	9	9	CRAIG MORGAN			I Love It
9	12	12	12	TAKING BACK SUNDAY	Tell All Your Friends		
10	9	8	8	DARYL HALL, JOHN OATES	Do It For Love		
11	15	13	13	TRANSPLANTS	Transplants		
12	16	13	14	PETER CINCOTTI	Peter Cincotti		
13	—	—	—	VARIOUS ARTISTS	30th Anniversary Collection: Ultimate Disco		
14	6	11	6	JOHNNY VICIOUS	Ultra: Dance 63		
15	19	17	17	SEKINEAH GLORY MINISTRY	Praise Is What I Do		
16	—	—	—	ESTEBAN	Back 2 Back		
17	—	—	—	ESTEBAN	Magic Moments		
18	22	22	22	INTERPOL	Turn On The Bright Lights		
19	17	16	14	SUSAN TEDESCHI	Wait For Me		
20	14	15	15	50 CENT	Guess Who's Back?		
21	20	14	14	CAT POWER	You Are Free		
22	13	7	7	RINGO STARR	Ringo Starr		
23	28	28	28	NICKEL CREEK	This Side		
24	—	—	—	ABK	Matchstick Warrior		
25	—	—	—	LAWAGANO	Blaze		
26	32	27	27	HOT HOT HOT	Make Up The Breakdown		
27	24	21	21	LIL WYET	Hypnotize Minds Presents: Doubt Me Now		
28	25	23	23	DJ WHOOKEY	Hood Radio V.1		
29	—	—	—	THE RIDICULOUS	Dance Mix NYC - Vol. 3		
30	29	26	26	JOE JACKSON BAND	Volume 4		
31	19	19	19	THE STREETS	Original Pirate Material		
32	21	10	10	CRADLE OF FILTH	Damnation And A Day		
33	43	—	—	THE MONKEY PRESENTS MARK TAYLOR AND ALL	Tell Us Everything		
34	45	31	31	STEPH HAZEL	Chasing Daylight		
35	26	11	11	STEPHEN MALMKU&S & THE JACKS	Pig Lib		
36	39	30	30	DAVID WISAN	Buddha-Bar V		
37	18	—	—	VARIOUS ARTISTS	Streetworkize: Work It!		
38	46	32	32	THE POSTAL SERVICE	Give Up		
39	—	—	—	SUGARCULT	Start Static		
40	35	35	35	PUNCHO BARRAZA	Las Romanticas De Puncho Barraza		
41	47	41	41	INSANE CLOWN POSSE	The Wrath: Shanti-La		
42	36	—	—	X-ELEUTHEROS	Scratchology: Mixed By The X-Eleutheros		
43	—	—	—	THE BEN TAYLOR BAND	Famous Among The Barnes		
44	—	—	—	DOTTIE PEOPLES	Churchin' With Dottie		
45	—	—	—	VARIOUS ARTISTS	Little People Sing-Along Favorites		
46	37	20	20	NOFX	Beginning Unconsciousness (EP)		
47	—	—	—	THE WIGGLES	Hoop-Dee-Do! It's A Wiggly Party		
48	—	—	—	DASHBOARD CONFESSIONAL	MTV Unplugged V.2		
49	46	28	28	CURSIVE	The Ugly Organ		
50	—	—	—	VARIOUS ARTISTS	Ultimate Power Of Love		

[illegible]



2007: 76  
 Worship Experience: 366  
 Gospel Greats: 154  
 Vol. 5: 175  
 DVD Magazine Issue 1: 100  
 I Could Sing Of Your Love Forever  
 137  
 159  
 Fellowship: 67

## Billboard MODERN ROCK TRACKS

Anglyay monitored by  Nick  
Brow  
Brow

LAST	TITLE	ARTIST	Album	Artist
1	SOMEWHERE I BELONG	197 NUMBER 1 1987	4 Weeks at Number 1	Earth, Wind & Fire
2	BRING ME THE HEAD OF DRAGON	Emmurences Featuring Paul McCoy		
3	LINE A NUMBER	Adrian		
4	HEADSTRONG	Stap		
5	CAN'T STOP	Red Hot Chili Peppers		
6	SEVEN NATION ARMY	The Roots		
7	THREE LIPS THESE	The White Stripes		
8	GIRL'S NOT GREY	Foxy Pigeons		
9	PRICE TO PLAY	Shined		
10	SEND THE FAIN BELOW	Chevelle		
11	STRAIGHT OUT OF LINE	Grooveback		
12	IN THIS DAILY	The Flaxs		
13	NO ONE KNOWS THE STONE AGE	Queens Of The Stone Age		
14	THE HELL SONG	Sum 41		
15	WHAT IS IT TO YOU	Funk		
16	RUMMED MYSELF ALIVE	The Used		
17	STUFFED GUILT	ALPACAP		
18	GO WITH THE FLOW	Queens Of The Stone Age		
19	MY LIFE GONE	3 Doors Down		
20	ALL MY LIFE	Fox Fighters		
21	DRIVER UNDR	Servant		
22	HEAT IN PIECES	Salem		
23	THE ANTHEM	Good Charlotte		
24	CHAZY BEAT	Bliss		
25	CAUGHT IN THE RAIN	Rivers		
26	SLEEPING AWAKE	P.O.D.		
27	SWING, SWING	The All-American Rejects		
28	CLOCKS	Ordinary		
29	THE ROAD I'M ON	3 Doors Down		
30	MINNE	Tupac		
31	REMEMBER	Cowboy		
32	THE SCIENTIST	bandPierced		
33	BLUCCOUT	Liam Lynch		
34	UNITED STATES OF WHATEVER	Ther Eye Don		
35	BURNED [WHEN I SEE YOU]	Scabum		
36	DOWN	Delines		
37	MINERVA	Marilyn Manson		
38	MOSBECNE	Liv		
39	HEAVEN	Breaking Emperors		
40	SKIN			

## Billboard MAINSTREAM ROCK TRACKS

Airplay monitored by  Niles Group

Ch	Track	Artist	Genre	Label	Year	Notes
1	LIKE A STONE	THE STONES	Rock	Atlantic	1964	1st
2	HEADSTONES	THE STONES	Rock	Atlantic	1965	2nd
3	SOMETHING BEYOND	THE STONES	Rock	Atlantic	1966	3rd
4	STRAIGHT OUT	THE STONES	Rock	Atlantic	1967	4th
5	PRICE TO PAY	THE STONES	Rock	Atlantic	1968	5th
6	JENNIFER	THE STONES	Rock	Atlantic	1969	6th
7	THINK LIKE A MAN	THE STONES	Rock	Atlantic	1970	7th
8	WHEN I'M GONE	THE STONES	Rock	Atlantic	1971	8th
9	SEND THE PAIN BELOW	THE STONES	Rock	Atlantic	1972	9th
10	FINE AGAIN	THE STONES	Rock	Atlantic	1973	10th
11	ALWAYS	THE STONES	Rock	Atlantic	1974	11th
12	THE ROAD I'M ON	THE STONES	Rock	Atlantic	1975	12th
13	BEST IN PRICES	THE STONES	Rock	Atlantic	1976	13th
14	BRING ME TO LIFE	THE STONES	Rock	Atlantic	1977	14th
15	NOT FALLING	THE STONES	Rock	Atlantic	1978	15th
16	CAUGHT IN THE RAIN	THE STONES	Rock	Atlantic	1979	16th
17	STUPID GIRL	THE STONES	Rock	Atlantic	1980	17th
18	DOWN	THE STONES	Rock	Atlantic	1981	18th
19	THE RED	THE STONES	Rock	Atlantic	1982	19th
20	FREE	THE STONES	Rock	Atlantic	1983	20th
21	DRIVEN UNDER	THE STONES	Rock	Atlantic	1984	21st
22	BLACKOUT	THE STONES	Rock	Atlantic	1985	22nd
23	TRELLIS	THE STONES	Rock	Atlantic	1986	23rd
24	SPIN	THE STONES	Rock	Atlantic	1987	24th
25	MAKE UP YOUR MIND	THE STONES	Rock	Atlantic	1988	25th
26	NINE	THE STONES	Rock	Atlantic	1989	26th
27	NO SCENE	THE STONES	Rock	Atlantic	1990	27th
28	INFANT	THE STONES	Rock	Atlantic	1991	28th
29	SLEEPING AWAKE	THE STONES	Rock	Atlantic	1992	29th
30	CAN'T STOP	THE STONES	Rock	Atlantic	1993	30th
31	FAHLE	THE STONES	Rock	Atlantic	1994	31st
32	PO FROM THE INSIDE	THE STONES	Rock	Atlantic	1995	32nd
33	GIRL'S NOT GREY	THE STONES	Rock	Atlantic	1996	33rd
34	IMPALE	THE STONES	Rock	Atlantic	1997	34th
35	RED WHITE AND BLUE	THE STONES	Rock	Atlantic	1998	35th
36	WEATHERED	THE STONES	Rock	Atlantic	1999	36th
37	FINDING LIFE	THE STONES	Rock	Atlantic	2000	37th
38	GO WITH THE FLOW	THE STONES	Rock	Atlantic	2001	38th
39	WHAT IT'S TO BE	THE STONES	Rock	Atlantic	2002	39th
40	LEAVING ONLY TO RETURN	THE STONES	Rock	Atlantic	2003	40th

## Billboard

### TOP 40 TRACKS

LAST NAME	TITLE ARTIST IMPRINT/PROMOTION LABEL	Awards		Nominations
		Grammy	Golden Globe	
1	IN DA CLUB DJ JAY-Z RCA/RED WAGON RECORDS	1	0	1
2	IGNITION J. LOUIS JIVE	0	0	0
3	WHILE MY GONS J. LOUIS RCA/RED WAGON RECORDS	0	0	0
4	ROCK YOUR BODY JAY-Z RCA/RED WAGON RECORDS	0	0	0
5	GET BUST JAY-Z RCA/RED WAGON RECORDS	0	0	0
6	ENDING FOR THE MOMENT JAY-Z RCA/RED WAGON RECORDS	0	0	0
7	ANGEL JAY-Z RCA/RED WAGON RECORDS	0	0	0
8	BRING ME TO LIFE JAY-Z RCA/RED WAGON RECORDS	0	0	0
9	PICTURE JAY-Z RCA/RED WAGON RECORDS	0	0	0
10	UNWELL JAY-Z RCA/RED WAGON RECORDS	0	0	0
11	I'M WITH YOU JAY-Z RCA/RED WAGON RECORDS	0	0	0
12	IF YOU KISS THE ONE JAY-Z RCA/RED WAGON RECORDS	0	0	0
13	MISS YOU JAY-Z RCA/RED WAGON RECORDS	0	0	0
14	HELL YEAH JAY-Z RCA/RED WAGON RECORDS	0	0	0
15	FIGHTER JAY-Z RCA/RED WAGON RECORDS	0	0	0
16	I HAVE JAY-Z RCA/RED WAGON RECORDS	0	0	0
17	NOTHING DO	0	0	0

## Billboard® ADULT CONTEMPORARY..

Airplay monitored by  Nielsen  
Broadcast Data

ARTIST	TITLE	APPROPRIATION LABEL	SPOT	TYPE	ARTIST
			27	NUMBER 1 - 20	3 Weeks At Number 1
1	BEAUTIFUL	HEAVEN			Christina Aguilera
2	THE GAME OF LOVE	HEAVEN			Santitas Featuring Michelle Branch
3	CAN'T STOP LOVING YOU	HEAVEN			Phil Collins
4	DO NOT KNOW WHY	HEAVEN			North Jones
5	CRY	HEAVEN			Faith Hill
6	A THOUSAND MILES	HEAVEN			Venessa Carter
7	SOAK UP THE SUN	HEAVEN			Sheryl Crow
8	FOREVER FOR YOU	HEAVEN			Daryl Hall & John Oates
9	LOOK AT ME RIGHT	HEAVEN			Celine Dion
10	TRY IT ON MY OWN	HEAVEN			Whitney Houston
11	HEARD	HEAVEN			Enrique Iglesias
12	DO NOT DREAM IT	HEAVEN			Sigourney Weaver
13	PEACEBEAT	HEAVEN			Fleabound Mac
14	SUPERMAN (IT'S NOT EASY)	HEAVEN			Five For Fighting
15	DRIFT AWAY	HEAVEN			Uncle Kracker Featuring Dooie Gray
16	YOU'RE STILL YOU	HEAVEN			Josh Groban
17	YOUR BODY IS A WONDERLAND	HEAVEN			John Mayer
18	COME WITH ME (LULLABY)	HEAVEN			Phil Collins
19	IF YOU'RE NOT THE ONE	HEAVEN			Daniel Bedingfield
20	ONE	HEAVEN			Faith Hill
21	I'M WITH YOU	HEAVEN			Ariana Grande
22	THINKING OVER	HEAVEN			David Gilmour
23	PICTURE	HEAVEN			Kid Rock Featuring Sheryl Crow
24	WANT YOU EVERY BODY IN LOVE	HEAVEN			Celine Dion
25	BABIES	HEAVEN			Angie Hunte
26	SEPTEMBER	HEAVEN			James Taylor
27	I'M GONNA GETCHA GOOD	HEAVEN			Sharon Tevin
28	NO SIGN OF IT	HEAVEN			Natalie Grant
29	INNOCENCE	HEAVEN			Hootie & The Blowfish
30	LANDSLIDE	HEAVEN			Dave Chalk

## Billboard® ADULT TOP 40 TRACKS

Airplay monitored by  Newline

Line	Artist	Title (Artist/Producer Label)	ISRC Number 1	ISRC Number 2	Artist
2	UNWELL	ALWAYS			Thom & Thomas matchbox 20
3	I'M WITH YOU	THE LOST			Anti-Love
4	DRIFT AWAY				Uncle Kracker Featuring Drake 3 Doors Down
5	THE END OF THE ROAD	THE LOST			Counting Crow Featuring Vanessa Carlton
6	BEYOND THE VEIL	THE LOST			Kid Rock Featuring Cheryl Cline
7	CLOCKS	ALWAYS			The Rasmus
8	THE REVENING I WON'T FORGET	THE LOST			James Mays
9	WENT GEORGIA	ALWAYS			John May
10	THE BODY OF A WONDERLAND	ALWAYS			John May
11	THE GAME OF LOVE	ALWAYS			Sarsaria Featuring Michaels Drake
12	SIMPLY	ALWAYS			Don DeLoe
13	CALLING ALL ANGELS	THE LOST			Don DeLoe
14	DO NOT KNOW WHY	THE LOST			Norah Jones
15	BRING ME TO LIFE	ALWAYS			Everence Featuring Paul Daniels
16	BEAUTIFUL	THE LOST			Chris Jagger
17	PLACER	ALWAYS			Platonic
18	INTUITION	ALWAYS		← AIRFLOW →	Chris Jagger
19	MISUNDERSTOOD	THE LOST			Brian Jensen
20	LIGHTS OUT	ALWAYS			Lisa Marie Presley
21	HARDER TO BREATHE	ALWAYS			Maroon 5
22	IN THIS LIFE	ALWAYS			Chantal Kreviazuk
23	COME ALONG WITH ME	ALWAYS			Norah Jones
24	DO NOT DREAM IT'S OVER	ALWAYS			Suspense Norel Hoskins & The Blood
25	INDIFFERENCE	ALWAYS			No One
26	RUNNING	ALWAYS			Lifelines
27	TAKE ME AWAY	ALWAYS			Robbie Williams
28	FEEL	ALWAYS			Don DeLoe
29	YOUR MISTAKE	ALWAYS			Don DeLoe
30	SOMETHING CRACKED	ALWAYS			Travis
31	LANDSLIDE	ALWAYS			Don DeLoe
32	GO YOUR NAME ON IT	ALWAYS			Don DeLoe
33	AMAZING	ALWAYS			Don DeLoe
34	IF YOU'RE NOT THE GINE	ALWAYS			Don DeLoe
35	TALK RIDE	ALWAYS			Don DeLoe
36	MAKE UP YOUR MIND	ALWAYS			Don DeLoe

[illegible]

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MAY 3 2003 **Billboard**® **HOT 100 AIRPLAY**[illegible]

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MAY 3 2003 **Billboard** **HOT 100 SINGLES SALES**™

WEEK	LAST WEEK	TITLE	ARTIST (CURRENT PROMOTION LABEL)	WEEK	LAST WEEK	TITLE	ARTIST (CURRENT PROMOTION LABEL)	WEEK	LAST WEEK	TITLE	ARTIST (CURRENT PROMOTION LABEL)
1	1	<b>God Bless The U.S.A.</b>	RAY CHARLES (J&R)	26	9	<b>A Santa Feinfula</b>	THE NOTORIOUS B.I.G. (A&M)	43	4	<b>Walking On This Ice</b>	THE NOTORIOUS B.I.G. (A&M)
2	2	<b>Flacko's On The Run</b>	FLACKO (J&R)	27	16	<b>No More Tears</b>	THE NOTORIOUS B.I.G. (A&M)	53	5	<b>Walking On This Ice</b>	THE NOTORIOUS B.I.G. (A&M)
3	1	<b>Pickin' Up The Pieces</b>	THE NOTORIOUS B.I.G. (A&M)	28	35	<b>My Love Is Your Love</b>	THE NOTORIOUS B.I.G. (A&M)	54	30	<b>When I Get You Alone</b>	THE NOTORIOUS B.I.G. (A&M)
4	3	<b>It's Your Turn The Gap</b>	THE NOTORIOUS B.I.G. (A&M)	29	25	<b>I Know What You Want</b>	THE NOTORIOUS B.I.G. (A&M)	54	43	<b>Again</b>	THE NOTORIOUS B.I.G. (A&M)
5	4	<b>Through The Rain</b>	THE NOTORIOUS B.I.G. (A&M)	30	29	<b>Staring With Me</b>	THE NOTORIOUS B.I.G. (A&M)	55	16	<b>Just Like You</b>	THE NOTORIOUS B.I.G. (A&M)
6	5	<b>Emotional Rollercoaster</b>	THE NOTORIOUS B.I.G. (A&M)	31	22	<b>Come Close (Closer)</b>	THE NOTORIOUS B.I.G. (A&M)	56	49	<b>Up In Da Club 26th</b>	THE NOTORIOUS B.I.G. (A&M)
7	2	<b>Loveable</b>	THE NOTORIOUS B.I.G. (A&M)	32	34	<b>This Is My Party</b>	THE NOTORIOUS B.I.G. (A&M)	57	52	<b>Ma I Don't Love Her</b>	THE NOTORIOUS B.I.G. (A&M)
8	6	<b>Cry On A River</b>	THE NOTORIOUS B.I.G. (A&M)	33	36	<b>ESQ</b>	THE NOTORIOUS B.I.G. (A&M)	58	40	<b>Getluffed</b>	THE NOTORIOUS B.I.G. (A&M)
9	4	<b>Stupid Girl</b>	THE NOTORIOUS B.I.G. (A&M)	34	31	<b>Get Girl, Wrong Place</b>	THE NOTORIOUS B.I.G. (A&M)	59	1	<b>Let's Get It</b>	THE NOTORIOUS B.I.G. (A&M)
10	27	<b>All Life Long</b>	THE NOTORIOUS B.I.G. (A&M)	35	33	<b>Get Busy</b>	THE NOTORIOUS B.I.G. (A&M)	60	73	<b>In Love With U</b>	THE NOTORIOUS B.I.G. (A&M)
11	9	<b>Guess What (Guess Again)</b>	THE NOTORIOUS B.I.G. (A&M)	36	23	<b>The Wreckoning</b>	THE NOTORIOUS B.I.G. (A&M)	61	63	<b>4 Ever</b>	THE NOTORIOUS B.I.G. (A&M)
12	7	<b>Who Run The Town</b>	THE NOTORIOUS B.I.G. (A&M)	37	24	<b>Beautiful</b>	THE NOTORIOUS B.I.G. (A&M)	62	1	<b>Rick May</b>	THE NOTORIOUS B.I.G. (A&M)
13	8	<b>Burn</b>	THE NOTORIOUS B.I.G. (A&M)	38	37	<b>Dance With Me</b>	THE NOTORIOUS B.I.G. (A&M)	63	67	<b>Shady</b>	THE NOTORIOUS B.I.G. (A&M)
14	6	<b>Spinner</b>	THE NOTORIOUS B.I.G. (A&M)	39	7	<b>Never Scared</b>	THE NOTORIOUS B.I.G. (A&M)	64	56	<b>Get By</b>	THE NOTORIOUS B.I.G. (A&M)
15	16	<b>Broadway</b>	THE NOTORIOUS B.I.G. (A&M)	40	37	<b>Real Yea</b>	THE NOTORIOUS B.I.G. (A&M)	65	59	<b>Star</b>	THE NOTORIOUS B.I.G. (A&M)
16	5	<b>99 Let Me</b>	THE NOTORIOUS B.I.G. (A&M)	41	36	<b>Don't Let I Know</b>	THE NOTORIOUS B.I.G. (A&M)	66	57	<b>Gangsta Love</b>	THE NOTORIOUS B.I.G. (A&M)
17	12	<b>To Be With You</b>	THE NOTORIOUS B.I.G. (A&M)	42	45	<b>Only Time</b>	THE NOTORIOUS B.I.G. (A&M)	67	1	<b>There's A Flame In Your Blood</b>	THE NOTORIOUS B.I.G. (A&M)
18	14	<b>Love Me The Way You Love Me</b>	THE NOTORIOUS B.I.G. (A&M)	43	84	<b>Fame Is A Bitch</b>	THE NOTORIOUS B.I.G. (A&M)	68	68	<b>Early On</b>	THE NOTORIOUS B.I.G. (A&M)
19	20	<b>A Moment Like This</b>	THE NOTORIOUS B.I.G. (A&M)	44	42	<b>God Bless The U.S.A.</b>	THE NOTORIOUS B.I.G. (A&M)	69	1	<b>I So Gave</b>	THE NOTORIOUS B.I.G. (A&M)
20	28	<b>Soldier's Heart</b>	THE NOTORIOUS B.I.G. (A&M)	45	60	<b>Pimp Juice</b>	THE NOTORIOUS B.I.G. (A&M)	70	65	<b>I Don't Have To Call</b>	THE NOTORIOUS B.I.G. (A&M)
21	17	<b>Get Another Day</b>	THE NOTORIOUS B.I.G. (A&M)	46	1	<b>Shout</b>	THE NOTORIOUS B.I.G. (A&M)	71	66	<b>Pack To Bags</b>	THE NOTORIOUS B.I.G. (A&M)
22	26	<b>The Star Spangled Banner</b>	THE NOTORIOUS B.I.G. (A&M)	47	42	<b>Save Ya</b>	THE NOTORIOUS B.I.G. (A&M)	72	1	<b>For All Time</b>	THE NOTORIOUS B.I.G. (A&M)
23	21	<b>With You</b>	THE NOTORIOUS B.I.G. (A&M)	48	41	<b>Ignition</b>	THE NOTORIOUS B.I.G. (A&M)	73	55	<b>When The Money's Gone</b>	THE NOTORIOUS B.I.G. (A&M)
24	18	<b>The Jump Off</b>	THE NOTORIOUS B.I.G. (A&M)	49	51	<b>In Your Life</b>	THE NOTORIOUS B.I.G. (A&M)	74	1	<b>Dupont Avenue</b>	THE NOTORIOUS B.I.G. (A&M)
25	3	<b>Super Fly Pumpin'</b>	THE NOTORIOUS B.I.G. (A&M)	50	58	<b>In Your Life</b>	THE NOTORIOUS B.I.G. (A&M)	75	1	<b>Street Great Heights</b>	THE NOTORIOUS B.I.G. (A&M)

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# Country Acts Feed Fans' Hunger For Patriotic Tunes

Continued from page 1

of sales was 42,500 (see Over the Counter, page 63).

While country's patriotic bent clearly benefits the format, particularly in times of national strife, labels and artists often must walk a fine line between sincere expression and the appearance of opportunism. Meanwhile, country radio programmers—who are lately deluged with flag-waving anthems during every national crisis—face the challenge of determining which songs will connect with their audiences.

Country artists have long used music as a platform for social and political views, generally reflecting the emotional current of the country music audience. It is a tradition that stretches from Merle Haggard's "Swamp Music" and "The Fightin' Side of Me" to Lee Greenwood's "God Bless the USA."

The connection between patriotism and country music dates back at least as far as World War II, which inspired such recordings as Ernest Tubb's 1944 hit "Soldier's Last Letter." So what is at the root of this connection?

Curb Records senior VP/GM Dennis Hannon attributes patriotic music's dominance in the country market to the fact that it appeals to the "silent majority that typifies middle America, which then typifies the country consumer. Country music has never been driven by the East Coast or the West Coast. It's driven by middle America, the heartland. That's where the more conservative approach comes in; the more patriotic approach."

DreamWorks Records senior executive of sales and marketing John Rose says country artists "have always spoken out on social issues that are important to the common man, and because of that, the patriotic value seems to come to the surface quicker with a country artist."

Lyric Street artist Aaron Tippin defines country's patriotic role simply: "We're the cheerleaders."

Worley—who wrote "Have You Forgotten?" after visiting U.S. troops in Afghanistan last December—says, "People that listen to country music are hard-working, working-class American people, and they typically lean in that [patriotic] direction. The country listeners tend to back us guys when we put out something pro-America [or pro-military]."

The release of the Sept. 11 terrorist attacks, Greenwood's "God Bless the USA" was embraced all over again and landed the veteran singer/songwriter a new deal with Curb Records. The song first reached No. 7 on the *Billboard* Hot Country Singles & Tracks chart in 1984 and peaked

again at No. 16 in 2001. The commercial single is No. 4 on the *Billboard* Country Singles Sales chart after 80 weeks on that chart.

Greenwood recently recorded an updated version of the song, "God Bless the USA 2003," which has been serviced to country radio and will be on his forthcoming album. (Meanwhile, another version of the song recorded by the current *American Idol* finalists earned onto the Hot 100 Singles Sales chart at No. 1 this issue on sales of 101,000 [see story, page 3].)

The many other patriotic songs currently vying for radio's attention include Clint Black's "I Raq and Roll" and the Warren Brothers' "Hey Mr. President." Lyrics Street recently reshoot the video for its 2-year-old hit "I'm Already There" to recast the song as a tribute to the military.

## WALKING THE LINE

Country music executives obviously want to feed the public's appetite for patriotic music, but no one wants to appear to be capitalizing on often tragic circumstances. "It is a fine line that you have to walk," admits Hannon, who says the label chose not to advertise the new version of Greenwood's single. "You simply have to be respectfully available, and people will make their choices." To advertise it, he says, "would have done an injustice to the artist. You never want to take advantage of a situation or be perceived as taking advantage of a situation. You take the high road. Maybe it's a quarter of an inch off the line, but [you hope] radio will discover it and the consumer will discover it or rediscover it."

RCA Label Group executive VP Butch Walsh says of the patriotic trend, "It's not that we're capitalizing on it; the artists are the ones that are true to their heart. The Warren Brothers felt like they needed to say something because they were touched by this [war]. This is not something that was calculated. ['Hey Mr. President'] was the song they brought in [that] touched us emotionally."

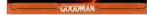
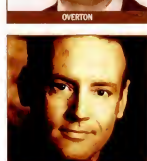
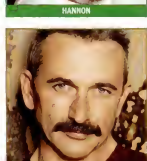
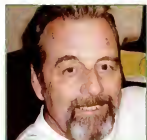
EMI Music Publishing Nashville executive VP/GM Gary Overton does not think the country songwriting community has penned the current crop of patriotic tunes in an effort to cash in but rather as a reflection of the national mood. "We're being creative people, are antennas," he says. "They are so sensitive. We have a lot of songwriters who have written things that are in the catalog because of the Sept. 11 events or because of the war. I don't think anyone's been chasing the idea, I'm going to capitalize on the emotion of this thing."

Rose agrees. "We don't really sit down and say, 'OK guys, let's write some songs about patriotism.' Our artists are passionate, creative artists, and they brought it to us. It just happened to be patriotic." In the case of both of these songs ["Courtesy of the Red, White & Blue" and "Have You Forgotten?"], people wanted them, and our job as a label is to figure out how to deliver them."

DreamWorks rush-released the

album *Have You Forgotten?* to stores April 15 after the single caught fire. It contains four new songs, including the single, and 12 tracks from Warley's previous two albums.

Lyric Street was one label that tried to carefully walk the line between patriotic and profiteering last year, when it renamed a planned Tippin album *Stars & Stripes* and changed the release date to coincide



with the first anniversary of the Sept. 11 attacks.

"I didn't feel at that point in time that we were doing anything that felt like booting spirit," the label president Randy Goodman says. Still, the label muted any such accusations by donating all proceeds from the commercial single for Tippin's post-Sept. 11 hit "Where the Stars and Stripes and the Eagle Fly" to the Red Cross and the Patriot Fund for the families of Sept. 11 victims. Goodman says the single raised about \$250,000.

As for decisions about the album title and release date, Tippin says, "If anybody wants to whup up on me about that, they'll have to check my financial statements to see how much I've donated to the Red Cross."

Goodman admits that for any other act, the timing may have appeared to be an effort to capitalize on tragedy, but Tippin is an artist who has been associated with patriotism and charity-values for his entire career, beginning with a 1981 hit "Gulf War," when he performed with the USO and Bob Hope for U.S. troops in Saudi Arabia. "I've been called 'the little flag waver' from way back," Tippin says. "I guess some people think you can be too patriotic."

Goodman says that making the Red Cross donation was its own reward. "How much better can it be than to be able to make music that touches people's lives and helps healing and [to] take all of that and on the back end of it to be able to write a check and give it to the people who really need it?"

Likewise, Worley and DreamWorks plan to donate a portion of the proceeds from *Have You Forgotten?* to a charity that benefits military families, although the charity and exact percentage had not been determined at press time.

In delivering Worley's album, Rose says the label shipped nearly 900,000 copies in anticipation of strong demand on the heels of an aggressive presale campaign. The album's title track was available for download to consumers who pre-ordered the album at Trans World Entertainment's fye.com, amazon.com, and other Web sites. There were also 25,000 copies of the single available at select brick-and-mortar stores for consumers who pre-ordered the album.

It's definitely been striking a nerve, Trans World country music buyer Tim Peterson says of Worley's single, adding that the presale campaign was "definitely bigger than anything I've done so far [including] the Dixie Chicks and Toby Keith. It's definitely hit his career song, no doubt about it."

## ATTRACTING NEW FANS

In addition to driving sales on select country artists, the patriotic bent brings other benefits to the format. "The sky radio is the beneficiary—wittingly or unwittingly—of having artists who think this way and are not afraid to say what they believe," says Goodman, who thinks patriotic hits may draw non-country fans to the format. "Nobody else is going to play that kind of music.

If people are of that mind-set, they may be looking at country and saying, 'I'm going to go to that format, because those people are speaking to something that I feel right now, and my regular station is not.' That bodes well not just for country radio but for us as a format. Let's face it: There are a lot of people who are discovering Darryl Worley now that had never heard of him before."

Another benefit is increased media exposure. "I turned on Fox News [recently], and Donald Rumsfeld was introducing Darryl Worley at the Pentagon," says Brett Warren of the Warren Brothers. "It's funny how a song can change your life."

He should know. The Warren Brothers' patriotic song "The BNA" was a label year ago and recently were re-signed to the label, partly on the strength of "Hey Mr. President" (see Nashville Scene, page 41).

"The cool thing about this song is we weren't bandwagon-jumping," Warren says. "I was writing a song a long time ago, and I didn't even write it. I thought it was an artistic way of being patriotic and paying homage to the officer of the president."

## FOR RADIO, A MATTER OF GUT

Radio programmers were flooded with flag-waving songs after Sept. 11, and on the first anniversary of the terror attacks, and again since the start of the war in Iraq. But only a percentage of these singles strike the programmers as sincere; others seem crass.

WUBE's Cincinnati operations manager Tim Closson puts the credibility vs. crass figure at 50/50 and says the difference, "You can feel it when you listen."

KZLA Los Angeles assistant PD/music director Tony Campos says, "The percentage [of songs] we feel are ready for airplay at press time was always a small percentage of material sent in that is an attempt to get publicity, and we basically use our gut feelings to select those out."

WLSN (US99) Chicago PD Justin Case thinks "most songs that try to take advantage of a situation sound like they're coming from Trans World Entertainment's fye.com. You can't play them all, so find the standouts."

Worley praises country radio for reflecting what he sees as the desires of its listeners. "I have a lot of friends that program pop radio stations, and they tell me they want to be an alternative to the war, where people can go to escape the news. But I'm not sure Americans want to escape the war. Country radio is addressing that. Some of the other pop stations are not."

Goodman and Waugh do not see the patriotic-song deluge ending any time soon. Goodman says, "The bottom line is, as long as people can continue to come up with [songs] that are poignant, profound, and moving, there will be the sky radio line."

Waugh says, "These are powerful songs with a point of view that people want to hear. As far as being a patriot and feeling good about America, I think if you write songs about that, they are still going to get played and people are still going to react."

# Hollywood Speeds Films To DVD Market

Continued from page 1

Buena Vista Home Entertainment VP of brand marketing Lori MacPherson says, "Really, the sooner you can move into the next window, the better. There's less of a chance for new properties to open up and divert consumer attention."

A look at new entries on the *Billboard* Top DVD Sales chart for the year to date reveals that the number of new DVD titles entering the marketplace within five months of the theatrical release has doubled, compared with the same time period last year. Some made the jump in as few as three months.

Approximately 15 new releases came out in this shorter window from January through mid-April 2002, about 35 such titles have been released in the same three- to five-month time frame so far this year.

A peek at upcoming release schedules shows the trend is continuing. Columbia's *Star Wars* Entertainment's *Tears of the Sun*, which debuted in theaters in March, will be released on home video three months later, on June 10. Universal Studios Home Video's *Deliver Us From Evil* is arriving on video June 17, four months after its theatrical release. DreamWorks Home Entertainment's *Old School* is also appearing at retail June 10, four months after premiering in theaters.

DreamWorks' head of domestic marketing Kelly Sooter says the smaller release window is directly related to shorter theatrical runs for films. "Movies are playing quicker," she notes. "As a result, there's less sensitivity about going out on home video quicker. You used to hold out for exhibitors to feel they got their play's worth."

Pick ads that the demand for new theatrical releases is also being satisfied more rapidly because of multiplex theaters, which tend to run films on numerous screens during their first few weeks of release.

Shorter theatrical runs may have led to quicker home video releases, but it is the desire to maximize marketing dollars by getting the strategy its legs (Billboard, Jan. 15).

"Jack Valenti recently said that the average spend on marketing a film now stands at 25% of the total production cost, which is a little more than \$30 million per film," says Peter Busch, VP of marketing at Miramax. "We've heard Musicians' Channel, quoting the president/CEO of the Motion Picture Association of America. 'The question the studios have got to be asking themselves is, How do they maximize that expenditure?' Certainly, shortening the home video release window is a piece of it."

MacPherson agrees: "As soon as a movie leaves the theater, there is a gap in time where nobody is enjoying that

movie and no commerce is being done on that movie."

The Los Angeles-based Video Software Dealers Assn. (VSDA) is analyzing the results of the shorter window. VSDA VP of marketing and industry relations Carrie Dieterich says, "If a video release is a little closer to the theatrical release, we think studios could save in their advertising budgets, and it could make a title perform better on video."

## NEW REVENUE OPPORTUNITIES

Shorter windows are also being propelled by the increased revenue oppor-

ment president of sales and marketing Jeff Fink says. "A shorter window is beneficial, because you're the beneficiary of a huge advertising and promotional campaign."

Stefan Pepe, group merchandising manager for Seattle-based amazon.com's DVD/video store, adds, "The longer the window, the greater marketing effort that has to go behind it. The benefit to a shorter window is that there's a lot of awareness in the marketplace from the customer perspective."

But the shorter window can some-

times, such as romantic comedies, probably do not benefit much from extra features, it is unclear how fewer extras will impact sales in the future. Some retailers expect to see more feature-length, special-edition DVDs to follow the original DVD releases in cases where small windows are used.

For retailers, the issue is having enough time to set up a title properly. "Our biggest concern is bringing titles to life through marketing efforts and making sure that we have time to plan with the studios," Musicians' Busch says. "We really need to plan out the

with three weeks in the top 10.

This year, Columbia's widespread version of *XXX*, released within a four-month window, entered the chart at No. 1, stayed in the top 10 for six weeks, and remained on the chart for nine weeks. Similarly, Buena Vista's *Street Home Alabama*, also released to video after about four months, debuted on the chart at No. 1 and had a seven-week top 10 run, with a total of nine weeks on the chart.

Greater sales potential is welcome at a time when debut sales weeks are becoming a source of competition—much like opening books and music figures are in the theatrical releases—and may determine a title's shelf life. "With the aggressive retail pricing we are seeing, the week-one sales are even more critical, because we have to be higher than we've seen," Sooter says. "Product is playing out quicker in terms of what is on the

floor. You may only have two weeks before a title works its way into a filler or stock area."

As Len Cosmano, VP of multimedia for the Ann Arbor, Mich.-based Borders Books & Music chain, also notes, smaller windows "will help extend a strong selling rate over a longer period of time." Customers may be interested in a new home video title longer because of their awareness from its time in theaters.

Home video executives and retailers expect that windows, on average, will continue to shrink in the coming years, though anything less than about three months is unlikely. "I don't know if we're going to see a shift to a week," Sooter says. "Studios would have to be pressing the video when it is just coming out theatrically."



tunities in today's video environment, where most DVDs are available day-and-date for sale and rental. In the VHS era, titles would first be available for rental about six months after debuting in theaters but would not be for sale until up to a year after playing at the box office. "There wasn't a lot of advertising in rental [to VHS]," notes Ben Feingold, president of Columbia TriStar Motion Picture Group and Columbia's home entertainment division. Conversely, he adds, "most of the revenue is made on DVD sales now."

Increasingly, the thought is that DVD revenue can be maximized if the glow of a theatrical campaign is still strong.

"Overall, the idea is to get as much benefit from the theatrical campaign as possible," Artisan Home Entertain-

ment says. Sooter says that "being able to work into a retailer campaign is a growing concern with shorter release windows." "One of the big issues is key art. You may have to giving them artwork for your package at the same time the movie opens in theaters. That is a challenge that studios and our retail partners are going to be experiencing over the next year."

Another issue for the studios is a lack of time to expand on the theatrical release. "You want to come out with a DVD with as many features as possible," Fink says. "Sometimes the shortened window doesn't allow you to do that."

The only extras on Columbia TriStar's DVD version of *Maid in Manhattan*, for example, are some theatrical trailers. Though retailers say that certain film

launch of the titles, from presale to beyond street date."

## GREATER SALES POTENTIAL?

Though the studios are only beginning to track the sales impact of the shorter windows, the chart success of a number of titles released in this fashion suggests that the strategy works. In 2002, for example, MGM Home Entertainment's *Windtalkers*, which was released to video about four months after its theatrical debut—entered the Top DVD Sales chart at No. 1, stayed in the top 10 for three weeks, and was on the chart for eight weeks. *Changing Lanes* (Paramount Home Entertainment) had a five-month release window on home video. It also entered the DVD Sales chart at No. 1 last year and had a seven-week stay on the chart,

# Apple Plots Move Into Digital Music

Continued from page 1

Critics, however, question how effective Apple—expected to offer as a la carte service with a searchable database of songs—will be in driving sales for the struggling music industry. A signpost of the digital-music market, led by MTV and AOL, maintains that programming and contextualization—not a retail-oriented storefront—will drive a la carte sales.

Meanwhile, the competing subscription market continues to experience growing pains. In a move that may spell the end of the Real Networks relationship with MusicNet—a subscription service it co-founded with Warner Music Group, EMI Recorded Music, and BMG Entertainment—Real acquired rival listen.com to begin distributing the service alongside MusicNet (see story, page 3).

"There's a very synonymous relationship between distribution and con-

tent and devices," says Lee Black, an analyst with Jupiter Research. In Apple's case, they are going to have to bring legitimate content to their devices, because if they don't do it, it doesn't seem like anybody else is.

Apple represents less than 10% of the home computer market, but Raymond James & Associates' Robert Leigh says that the core of Apple's consumer base represents the sweet spot of the digital-music consumer base.

What's more, he argues that marketing behind the service will likely raise general consumer awareness about commercial digital music. He says Apple marketing has the potential to brand the download market in much the same way that the company raised the profile of CD burning with its "Rip, Mix, Burn" campaign and created excitement around portable digital-music players with its promotion of iPod.

Leigh says, "I would not be surprised that a lot of people hearing these ads would for the first time realize that there are legitimate paying services you can use in alternative to Kazaa."

In the coming weeks, Apple will have to test its reputation for savvy marketing to overcome problems plaguing other services—namely, incomplete content selection,

uncertainty regarding how to effectively merchandise digital goods, consumer price sensitivity, and competition from peer-to-peer networks offering the same music for free.

Label sources who have seen the service tell *Billboard* that it is an a la carte download store, not unlike rival Liquid Audio's. And it is not on the iTunes player. Simplicity is driving the offering. No subscription is required, and tracks are expected to retail for 99 cents on average.

Once purchased, tracks are transferred into the consumer's iTunes music library and are automatically added to the user's iPod. Content also can be burned to CD. Credit card information is stored on file in the store's shopping cart system so the consumer does not have to re-enter the information upon every purchase.

As part of its announcement, Apple is expected to unveil content licensing deals with all five majors. The Apple service is also expected to feature music from a number of high-profile acts that have not previously made their repertoire available for distribution. Further details were not disclosed.

While iPod is available on the PC as well as for Apple computers, the download offering is expected to be made available initially only to Apple users.

Leigh says the Apple offering sets up one of the real tests of commercial music's ability to compete with free services, with the selling points being reliability, downloading speed, and ease of use.

Apple's decision to come to market with an a la carte download offering of music is a move away from the long-term viability of the subscription business model that offers conditional access to music and then upsells permanent downloads.

Black says, "Subscription businesses and a la carte businesses are going to challenge one another, and we're going to see how they evolve."

He points out that while subscription businesses are struggling, none of the companies currently selling a la carte digital downloads—a group that includes Best Buy, Trans World Entertainment's iVest.com, and Tower Records—have had any success with their services either.

But the major labels are expanding the volume of content available for purchase on a track-by-track basis without a subscription into the hundreds of thousands, and a range of other leading music brands that include the likes of AOL, MTV, and VH1—are looking to launch a la carte services of their own before the end of year.

## Events Calendar

### APRIL

April 28, 12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow, Beverly Hilton Hotel, Los Angeles, 323-453-7672.

April 29, 29th Annual Latina Dinner Honoring Bettye Hutton Hotel, Los Angeles (by invitation only).

April 30, ASCAP Film and Television Awards Gala, Beverly Hilton Hotel, Los Angeles (by invitation only).

### MAY

May 1, Seventh Annual Saylor Neil Memorial Golf Tournament, benefiting the Lili Claire Foundation, Malibu Country Club, Los Angeles, 323-822-2000.

May 4, Fifth Annual Walk for Wendy Leeds (wife of Virgin senior VP Steve Leeds), benefiting the National Multiple Sclerosis Society, Graydon Park, Ridgewood, N.J. 212-786-8331.

May 5, BMI Latin Music Awards, Eden Roc Resort, Miami Beach (by invitation only).

May 5-8, 2003 Billboard Latin Music Conference & Awards, Eden Roc Resort, Miami Beach, 646-654-4660.

May 7, 2003 SESAC New York Music Awards, the Supper Club, New York (by invitation only).

May 8, 2003 Music Video Prede-

tion Assa. Awards, Orpheum Theater, Los Angeles, 213-387-1590.

May 9, International Reggae and World Music Awards, Manhattan Center, New York, 312-427-0266.

May 9, 10th Anniversary Race to Erase MS Celebration, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles, 310-404-4842.

May 13, BMI Pop Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 13, Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony, Governor's Palace, Pigeon Forge, Tenn. 865-908-0400.

May 13-16, 2003 Electronic Entertainment Exposition (E3) Conference, Los Angeles Convention Center, 877-216-6263.

May 14, BMI Film/TV Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 20, ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 21, 38th Annual Academy of Country Music Awards, Mandalay Bay Resort & Casino, Las Vegas, 818-842-8400.

May 22, Classical Brit Awards 2003, Royal Albert Hall, London, classicalbrits@international.com.

May 22, VMI Diva Dances, MGM Grand Arena, Las Vegas, 712-258-8000.

May 22, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theater, Memphis, 901-527-2553.

May 29, 2003 Audio Publishers Assn. Conference (APAC), Wilshire Grand Hotel, Los Angeles, 310-372-0549.

May 31, 2003 MTV Movie Awards, Shrine Auditorium, Los Angeles, 310-752-8000.

### BIRTHS

Boy, George Thomas, to Jan and Chris in Atti, March 18 in Atti, Los Angeles. Father is marketing director and compilations executive for Hollywood Records.

Girl, Sophie Eleanor, to Sally and Howard Kramer, April 2 in Cleveland. Father is director of curatorial affairs for the Rock and Roll Hall of Fame and Museum.

Girl, Mary Keagan, to Becca and Tracy Lawrence, April 15 in Nashville. Father is a country recording artist.

Obituaries appear on page 60 this issue.

### JUNE

June 2, Humanitarian of the Year Gala, presented by the T.J. Martell Foundation, New York Hilton & Towers, 212-833-5444.

June 3, 36th Annual International Fun Club Organization (IFCO) Fun Fest Show, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville, 615-371-9596.

June 3-4, Emerging Artist Reaching for Stardom (EARS) Music Conference, Hotel Pennsylvania, New York, 212-330-7077.

June 5, 13th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville, 213-241-7865.

June 5, 2003 Atlanta Heroes Awards, presented by the Atlanta chapter of

NARAS, Westin Peachtree Plaza Hotel, Atlanta, 404-249-8881.

June 5-8, 32nd Annual Fan Fair, various venues, Nashville, 866-326-3247.

June 8, 1st All-Bright Memorial Pool Racquet Rumble Tennis Tournament, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 12, 34th Annual Songwriters Hall of Fame Induction and Awards Dinner, Marriott Marquis Hotel, New York, 212-431-5227.

June 18, Fourth Annual National Smooth Jazz Awards, the Wilton, Los Angeles, 310-550-7776.

June 19, 2003 Radio-Mercury Awards Luncheon and Ceremony, Starlight Roof, Waldorf Astoria, New York (by invitation only).

June 21-23, 2003 Indie Managers Assn. Convention, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 26, Country Music DJ Hall of Fame Awards Ceremony, Hilton Suites, Nashville, 615-327-4487.

### JULY

July 18-20, 2003 National Assn. of Music Merchants (NAMM) Summer Trade Show, Gaylord Center, Nashville, 323-965-1990.

July 24-26, Southeast Music Entertainment Summit, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, 78th Annual International Assn. of Assembly Managers (IAAM) Conference & Trade Show, Ernest N. Merial Convention Center, New Orleans, 972-255-8020.

July 28, Fourth Annual CBS-FM Country Celebrity Chase, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 908-687-8700.

July 28-29, Eighth Annual Jupiter Plug-In Conference & Expo, Crown Plaza Times Square, New York, 203-662-3538.

July 30-Aug. 2, Atlanta Music Conference Urban Symposium, Sheraton Hotel, Atlanta, 770-499-8600.

### AUGUST

Aug. 5, BMI Urban Awards, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, Billboard R&B/Hip-Hop Conference & Awards, the Roney Plaza, Miami Beach, 646-654-4660.

Submit items for *Lifelines* and *Events Calendar* to *Margo Whitmore* at Billboard, Nashville, 213-241-7865.  
June 5, 2003 Atlanta Heroes Awards, presented by the Atlanta chapter of

# homefront

Billboard Music Group events & happenings

## Star-Studded Performances To Light Up Billboard Bash



PIRES



GRUFOMANIA



NIEVES

The hottest night in Miami is getting even hotter with new performers joining the lineup for the first Billboard Bash. The event will take place May 7 at Miami Beach's Billboard Live club as part of the Billboard Latin Music Conference & Awards, presented by Heineken and in association with Garrier Friars. The conference will take place May 5-8 at the Eden Roc Resort in Miami Beach. The awards show, which closes the event May 8, will be moving to its new, larger home at the Miami Arena.

The Bash will feature performances by finalists for this year's Billboard Latin Music Awards. Just added to the lineup are Alexander Pires, a finalist for three Billboard Latin Music Awards, including Hot Latin Tracks artist of the year; salsa legend Tito Nieves, a finalist for two awards in the Hot Latin Tracks, duo or group, category; and Puerto Rican tropical act Grufomania, a finalist for tropical/salsa album, duo or group, with Latino. These acts will join the previously announced Latin pop group Area 305, whose first single, "Si No Estas," is a finalist for new artist tropical/salsa airplay track of the year; and Hector Y Tito, whose most recent album, *A La Reconquista*, is a finalist for Latin rap album of the year.

For more information on the conference, visit [billboardevents.com](http://billboardevents.com) or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Cebeca Marquez at 646-654-4648. For hotel information, contact the Eden Roc Resort at 305-531-0000.

## BOOK OF THE WEEK

INSIDE SONGWRITING: GETTING TO THE HEART OF CREATIVITY

*Inside Songwriting: Getting to the Heart of Creativity* by Jason Blume is a must-have for any songwriter, singer, or musician looking to learn the business of songwriting from an insider's point of view.



Blume, who has written for such artists as Briny Spears and the Backstreet Boys, recounts his struggle climbing to the top of his profession and offers encouragement and hope for those starting out or still seeking a breakthrough. Chapters are followed by exercises geared toward inspiring creativity.

*Inside Songwriting: Getting to the Heart of Creativity* (ISBN: 0-8230-8361-6, \$14.95) is available wherever books are sold. For more information, visit [www.watsonpubl.com](http://www.watsonpubl.com).

## UPCOMING EVENTS

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 • The Eden Roc Resort • Miami Beach

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS

Aug. 6-8 • The Roney Plaza • Miami Beach

For more information: Michele Jacangelo 646-654-4660 • [mjb@billboard.com](mailto:mjb@billboard.com)

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**IDOLATRY:** Timing is everything for *American Idol*, as the series' first winner debuts at No. 1 on The Billboard 200 (see story, page 3) and the series' second-season finalists enter the Hot 100 Singles Sales chart in pole position. Additionally, the season finalists garner the highest debut on The Billboard Hot 100 since December 1998.

**Kelly Clarkson** was the last contestant standing when *American Idol* concluded last September. A month later, her single "A Moment Like This" topped the Hot 100. With her album dropping six months later, there was no guarantee she would equal her single success on the album chart. But the TV series still has the Midas touch, and *Thankful* (RCA) is the proof. Clarkson's album hit the street the same day as the single "God Bless the U.S.A." (RCA), a remake of the Lee Greenwood song recorded by this season's *American Idol* Finalists to benefit the American Red Cross. The song is easily the best-selling single in the country. While the airplay picture isn't bright, the massive sales on the single allow it to enter the Hot 100 at No. 4. That is the highest debut ever under current Hot 100 chart rules.

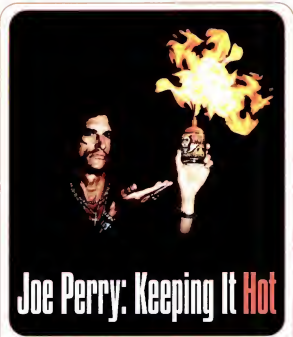
The idolized rendition of "God Bless the U.S.A." is now the biggest hit version of the song. Greenwood's original peaked at No. 16 the week of Sept. 29, 2001, because of airplay after the events of Sept. 11.

**BIG WILLIE STYLE:** Just one week after making chart news with his position on Hot Country Singles & Tracks, Willie Nelson is back in the chart headlines. His duet with **Toby Keith**, "Beer for My Horses" (DreamWorks), enters the Hot 100 at No. 74. It is Nelson's first appearance on this chart since an earlier collaboration, "To All the Girls I've Loved Before," recorded with Julio Iglesias, peaked at No. 5 in 1984. Nelson's Hot 100 chart span expands to 27 years, eight months, and one week. That does not match the length of his career, because he did not make his first appearance on this chart until "Blue Eyes Crying in the Rain" debuted the week of Aug. 30, 1975.

**WORTH FOUR BUCKS:** For the fourth consecutive issue, 50 Cent places eight titles on Hot R&B/Hip-Hop Singles & Tracks, as "What Up Gangsta" (Shady/Aftermath) debuts at No. 79. 50 Cent almost had nine songs on the tally, but "Wanksta" moves over to the recurrent chart. Until 50 Cent's output, the record for most simultaneously charting titles was held by **Jay-Z** in the June 22-July 13, 2002, issues, with seven. While Jay-Z collaborated on or was a featured artist on all but one of those seven titles, 50 Cent leads or goes solo on all but one track, "Magic Stick" (Queen Bee/Atlantic), on which is he featured with **Lil' Kim**.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

## RIM SHOTS by Mark Parisi



## Joe Perry: Keeping It Hot

Considering the number of blues-based riffs that drive so many Aerosmith songs—and even the country elements that creep in every now and then—it's not all that surprising that the band members' affection for Southern culture extends deeply into the region's often spicy cuisine.

Guitarist Joe Perry says that for years now, the band has taken boxes of hot sauce on the road, noting that it even maintains a short-list of key barbecue restaurants across the U.S.

Yet Perry has taken that love to a whole new—and pretty unique—level for one of the world's biggest rock stars. A hot sauce fan himself for some 20 years, ever since he began vacationing regularly in Jamaica, Perry has launched his own brand of the fiery condiment: Joe Perry's Rock Your World Boneyard Brew.

The sauce—which Perry notes is more akin to the Caribbean, fruit-based sauces than the Louisiana, tomato-based brands—is something the guitarist has wanted to create for some time now.

It's an idea born out of his habit of mixing different sauces while on the road. "There's always, like, a stack of hot sauce in my dressing room," he says. "And I found myself blending different ones together, to find what I really liked. There was always something missing. So finally, I had this name, 'Rock Your World,' trademarked [about four years ago]."

During the past few years, Perry has been working with friend and Boston-area food industry exec

David Ashley and his local Ashley Food Co. to find the right formula. They have partnered in a company created and funded by Perry.

On a scale of one to 10, Perry says the heat of his sauce is probably a four or a five. "The heat is not overpowering. I mean, if you've never had a hot sauce before, you'd probably find it hot. But if you at all like spicy food—even on occasion—I think you can eat it and like it."

Explaining what makes his sauce distinct, he notes, "Aside from the fact that it has very high quality ingredients, everything is as close to fresh as you can get, with no preservatives. But it also has the chipotle peppers in it, and there's a touch of garlic; that's what I think sets it off."

At [joesperryrockyourworld.com](http://joesperryrockyourworld.com), fans can purchase bottles of the sauce and even put in orders for bottles bearing a personalized autograph from the guitarist.

Perry, who occasionally also barbecues for friends—especially when Aerosmith is working in his basement studio, where it recorded 2001's *Just Push Play*—says he plans to launch a second sauce and a pepper jelly in the coming years. With a laugh, he says that creating his Boneyard Brew has given him a chance to dispel the idea that since he kicked drugs and alcohol, this former half of the Toxic Twins eats nothing but health food.

"I mean, I like healthy food, but I usually have a steak three or four times a week. And one of my favorite things to put the sauce on is a hamburger." **WES ORSHOSKI**



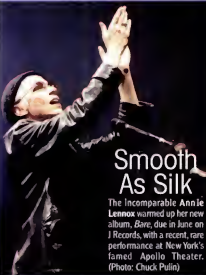
## An Album Called Poodle Hat

"Weird Al" Yankovic, the reigning king of pop parody, recently mastered his new album, *Poodle Hat*, at Bernie Grundman Mastering. The new collection, due May 10 on Epic/Columbia/Moby Records, features guest appearances by Dweezil Zappa and Ben Folds. Pictured, from left, are mastering engineer Bernie Grundman, recording engineer Tony Papa, and Yankovic. (Photo: David Goggins)



## Mad-Cap

Madonna launched her *American Life* disc April 22 with a high-profile stop by MTV's *Total Request Live*, where she performed cuts from the new set and cooled up for an interview about her predominant themes of the day: inner peace and motherhood.



## Smooth As Silk

The Incomparable Annie Lennox warmed up her new album, *Bare*, due in June on J Records, with a recent performance at New York's famed Apollo Theater. (Photo: Chuck Pullin)

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John Echevarría, Universal Music Latino  
Eddie Fernandez, Universal Music Latino  
Ralph Fernandez, RIAA  
Pro Ferro, SBS  
Yolanda Foster, mun2 Television  
Giuliana Fraga, Newmark Comm.  
Johnny Fries, Fries Entertainment  
Jason Garner, Clear Channel  
David Gleason, HBC  
Greg Hagglund, Clear Channel Ent.  
Magic Juan, Flia Records  
Leslie Jorge Zigel, BMG Music  
Arie Kaduri, NYK Productions  
DJ Kazzonova, Latino Mix WCAA N.Y.  
Rosa Lagangue, RLM International  
Barry Landis, Warner Bros. Records  
Eddie Leon, Radio Ideas  
Sergio Lopes, Express Editions USA  
Gerardo Lopez, Handmaen Ent.  
Gustavo Lopez, UMVD  
George Major, Sony Discos  
Freddie Martinez, Freddie Records

Juan Luis Marturet, IFPI Latin America  
Melanie Masterson, EMI Latin America  
Bruce McIntosh, Universal Music Latino  
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Roberto Noguera, Radio Paraiso  
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George Zamora, Warner Music Latina  
Leslie Zigel, BMG

# Don't miss the

## The Billboard Q&A



Latin Pop Album Finalist  
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A one-on-one  
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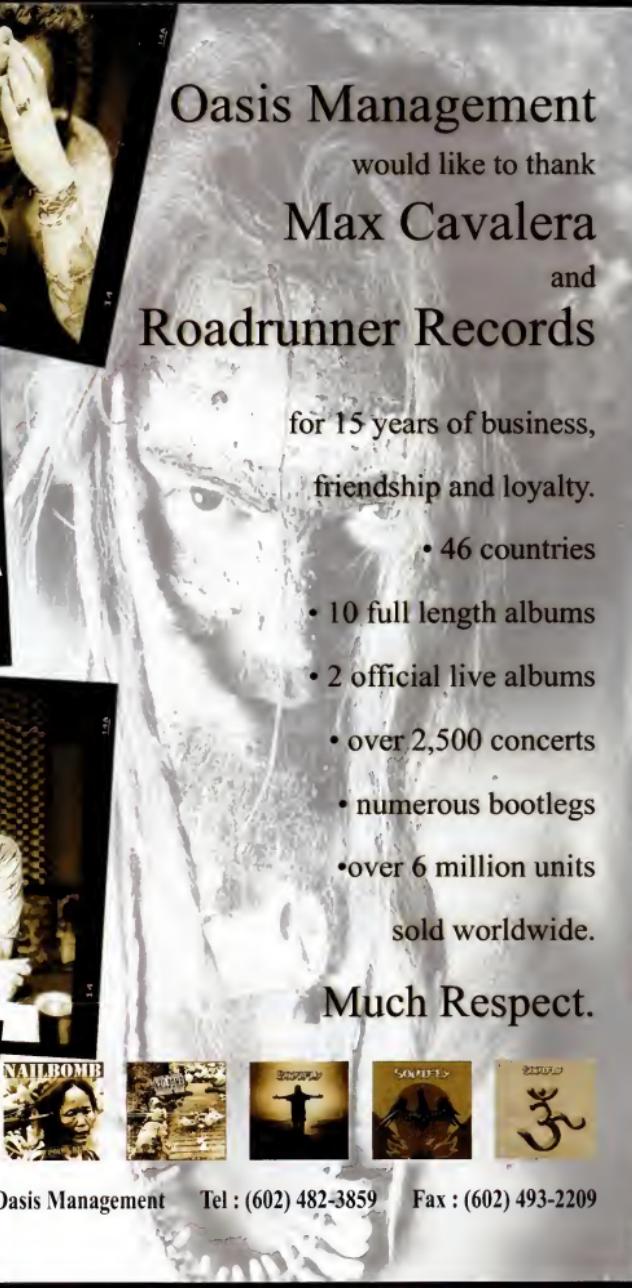
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